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Details of our representatives in these areas are given inside



Important Islamic Manuscripts and Miniatures

Thursday, October 12, 1978

at 10.30 a.m.

INFORMATION FOR SELLERS

TERMS OF SALE

Our commission from the Seller is 10 per cent. of the final bid price except for wine, coins and medals for which the commission is 15 per cent. of the final bid price. There is a Buyer's premium of 10 per cent. of the final bid price (together with any V.A.T. chargeable thereon) except for wine, coins and medals on which there is no Buyer's premium.

V.A.T.

V.A.T. at the standard rate is payable on the Seller's commission. Foreign residents, except those within the E.E.C. are exempt.

SELLERS OVERSEAS

There are no auction taxes in the United Kingdom.

Paintings, drawings, prints, sculpture, collections and collector's pieces and antiques more than 100 years old all enter the Country free of duty and without payment of V.A.T.

To enable clients resident outside the Sterling Area (British Isles, Eire and Gibraltar) to be paid in the currency of their choice a Customs Declaration evidencing importation of the goods must be made.

The addresses of our foreign representatives are on the back cover.

INFORMATION FOR BUYERS

Buyers are reminded that there is a 10 per cent. premium payable on the final bid price of each lot (see clause 5a Conditions of Sale), except for wine, coins and medals. V.A.T. is payable on the purchase price of daggered lots.

Christie's are always pleased to advise clients and to execute bids on their behalf, but if successful the purchase price payable will be the final bid price and the premium of 10 per cent. together with any V.A.T. chargeable thereon (see clause 5a Conditions of Sale).

Bids must always be made or confirmed in writing or by telegram or telex reference being made to each sale through the code name printed on the title page of each catalogue. To ensure that bids will be accepted and that delivery of Lots is not delayed, intending Buyers should supply bank or other suitable references to Christie's. The references should be supplied in good time to be taken up before the sale.

Important Islamic Manuscripts and Miniatures

which will be sold at Auction by

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On Thursday, October 12, 1978

at 10.30 a.m. precisely

MAY BE VIEWED THREE DAYS PRECEDING

Illustrated Catalogue (53 Plates, including 5 in colour) Price £2.50

In sending Commissions or making enquiries, this sale should be referred to as
QATIB

NOTICE

Your attention is drawn to the following:

1. All sales take place on the Conditions of Sale set out below.
2. The description of each lot is an opinion only. Many lots are of an age and nature which precludes their being in pristine condition and some catalogue descriptions make reference to damage and/or restoration. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Conditions 6 and 7 of the Conditions of Sale.
3. (A) In the case of secondhand goods which are dealt with for V.A.T. purposes under the Special Scheme described in V.A.T. Notice 712, H.M. Customs & Excise have pointed out that it is the sum of the final bid price and the premium which is the Seller's selling price and the Buyer's purchase price.
(B) The Buyers will be liable to pay V.A.T. on the total purchase price of those Lots marked with daggers in the Catalogue. Those Lots marked with the sign † are subject to tax at the standard rate, and those Lots with sign †† are subject to tax at the higher rate.
4. Overseas Buyers are required to obtain an export licence before any items over 100 years old and costing £8,000 or more, and certain other items regardless of value and age, can be exported from the U.K. Full details of these Regulations are displayed at the Cashier's Office. It is regarded as a serious offence to breach or attempt to breach these Regulations.



CONDITIONS OF SALE

ALL BIDS SHALL BE TREATED AS OFFERS MADE
UPON THE FOLLOWING CONDITIONS OF SALE

1. Christie, Manson & Woods Limited ('Christie's') act in all respects save where otherwise appears, only as agents for the Seller of each lot.
2. The highest bidder acceptable to the Auctioneer shall be the Buyer, but if, during or immediately after the sale of the lot, the Auctioneer considers that a dispute has arisen or that there is any other reason for so doing, he may at his absolute discretion immediately put up the lot again for sale.
3. The Auctioneer has the right at his absolute discretion to refuse any bid and to advance the bidding as he may decide.
4. (A) The Seller shall be entitled to place a reserve on any lot, and the Auctioneer shall have the right to bid on behalf of the Seller for any lot on which a reserve has been placed.
(B) Christie's have the right at their absolute discretion to withdraw or divide any lot or to combine any two or more lots.
5. (A) The purchase price payable by the Buyer shall be the aggregate of the final bid and a premium of 10% of the final bid (together with any V.A.T. chargeable on the final bid and such premium). 'The final bid' means the price at which a lot is knocked down to the Buyer.
(B) The Buyer shall forthwith supply his name and address and if so required by Christie's his bank or other suitable references.
(C) The Buyer may be required to pay forthwith the whole or any part of the purchase price, and if he fails to do so the lot or lots may at the Auctioneer's absolute discretion be put up again and resold.
6. (A) All statements in the Catalogues, advertisements or brochures of forthcoming sales as to any of the matters specified in (B) and (C) below are statements of opinion and are not, nor are they to be relied upon as statements or representations of fact. Illustrations in the Catalogues, advertisements or brochures of forthcoming sales are solely for the guidance of intending purchasers and are not to be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot. Intending Buyers must satisfy themselves by inspection or otherwise as to all such matters, as to the physical description of any lot, and as to whether or not any lot has been repaired.
(B) Neither the Seller nor Christie's are responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or provenance of any lot, or any other errors of description.
(C) Neither the Seller nor Christie's are responsible for any faults or defects in any lot.
(D) Neither the Seller nor Christie's nor any person in their employ, make or have any authority to make any representation or warranty nor are they responsible for any representation or warranty, or for any statement in the Catalogues, advertisements or brochures of forthcoming sales or photographs therein.

7. (A) Notwithstanding any other terms of these Conditions, if within 21 days after the sale Christie's have received from the Buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within 14 days after such notification the Buyer, where the lot has been taken away, returns it to Christie's in the same condition as at the time of sale and within a reasonable period thereafter by producing evidence, the burden of proof to be upon the Buyer, satisfies Christie's that considered in the light of the entry in the Catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and any purchase price paid refunded.

(B) 'A deliberate forgery' means a lot made or substantially made with an intention to deceive, when considered in the light of the entry in the Catalogue, and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description.

8. (A) No lot can be taken away during the auction, nor can any lot be taken away until the purchase price has been paid in full.

(B) All lots are to be paid for and taken away at the Buyer's expense within SEVEN days from sale.

9. If a Buyer fails to take away and pay for any lot in accordance with Condition 8, Christie's shall be entitled at their absolute discretion and without prejudice to any other right or remedies:

(A) without notice to the Buyer to resell the lot or cause it to be resold by public or private sale. Any deficiency in the purchase price attending such resale after crediting any part payment and after deducting full costs incurred in connection with the lot to be made good by the defaulting Buyer, and any surplus (after retention by Christie's of the premium) to be the Seller's; or

(B) to store the lot or cause it to be stored whether at their own premises or elsewhere at the sole expense of the Buyer, and to release the lot only after payment in full of the purchase price, together with interest thereon at 2% above Lloyds Bank Limited's base rate, the accrued cost of removal, storage and insurance (if any) and all other costs incurred in connection with the lot; and

(C) Notwithstanding (B), Christie's are at any time entitled to sell in accordance with (A).

10. The property in a lot shall not pass to the Buyer until he has paid the purchase price in full, but the lot shall be at the Buyer's risk in all respects from the fall of the hammer. Notwithstanding that Christie's act only as agents for the Seller, they shall be entitled to retain the premium referred to in Condition 5 (A) hereof, irrespective of and in addition to such remuneration as they may receive from the Seller. Christie's shall be entitled to a lien on any lot sold until the purchase price is paid in full by the Buyer.

11. The respective rights and obligations of the parties in respect to the Conditions of Sale shall be governed and interpreted by English Law and the Buyer hereby submits to the non-exclusive jurisdiction of the English Courts.

CATALOGUE

ALL SALES SUBJECT TO THE CONDITIONS PRINTED
IN THIS CATALOGUE

In sending Commissions or making enquiries, this sale should be referred to as
QATIB

On Thursday, October 12, 1978

at 10.30 a.m. precisely

ARABIC MANUSCRIPTS AND CALLIGRAPHY

VARIOUS PROPERTIES

- 1 SUPPLICATIONS TO ALLAH. Arabic manuscript, 55 folios plus 5 fly-leaves, 7 lines, loose black *muhaqqaq*, headings in red *naskh* with annotations in Chinese indicating the manner in which the text should be intoned, the last fly-leaf inscribed 'A present from His Royal Highness Prince Boong to J. M. Gordon Chalmers, 15th Punjab Inf.', contemporary board covered in blue cloth—24.5 × 18cm. (9½ × 7in.)

[?Possibly Chinese, 19th Century]

A note stuck to the front cover written in a nineteenth century hand reads 'taken in a village near Pekin in 1860'

- 2 QUR'AN, 366 folios, plus 2 fly-leaves, 21 lines of black *naskh* each separated by a gold line, or 14 lines of black *naskh* with Persian interlinear translations in red *nasta'liq*, headings in red, some interlinear floral decorations, double gold borders between black rules with outer blue rule, decorated marginal medallions within narrow outer gold border, the opening double-page with half-page heading illuminated predominantly in gold and blue, the text written within gold cloud-bands, some folios detached, contemporary floral lacquer binding, spine and three corners slightly defective—24 × 14cm. (9½ × 5½in.)

[Kashmir, late 18th Century]

- 3 QUR'AN....441 leaves plus 2-fly-leaves, 12 lines of neat black *naskh* between gold and black rules, Persian interlinear translation in red *nasta'liq*, gold rosettes between verses, headings in white or gold within illuminated blue cartouches, gold border between black rules, trees-of-life, marginal annotations in black *nasta'liq* written diagonally within outer gold and black rules, two double-pages illuminated predominantly in gold, blue and orange, the *Fatihah* in white on gold written in blue decorated roundel surrounded by a gold floral motif, *some folios re-edged, lower corners slightly smudged and stained*, ?Qajar lacquer binding with pink floral spray on yellow ground within red and black borders, doublures dark green with blossoming twig—21 × 13.5cm. (8¼ × 5¼in.)

[Kashmir, early 19th Century]

- 3A ARABIC PRAYERS including tables and formulae for recitation, 174 leaves plus 2 fly-leaves, generally 10 lines, black *naskh*, one section with red Persian interlinear translation, text within gold border, headings and significant words in red, some sectional headings illuminated red on gold, opening double-page with illuminated headings and gold cloud-bands between lines, COLOPHON DATED AH 1222, *marginal deterioration to opening illuminated leaf, some slight smudging, oblong format*, brown limp morocco binding—6.8 × 13.7cm. (2¾ × 5½in.)

[Persia, AH 1222/AD 1807]

- 4 KITAB TADHKIRAT AL-FUQABA, Books VII and IX: Formal legal opinions according to Islamic Law, Book VII concerning sale contracts, continuing directly to Book IX dealing with pledges. Arabic manuscript, 201 leaves plus 2 fly-leaves (Book VII 102 ff., Book IX 94 ff.), 26 lines elegant black *naskh*, headings in red, between double gold margins with black and outer blue rules marginal annotations, opening of Book VII with half-page heading illuminated predominantly in gold and blue, the double-page of text written gold cloud-bands, the margins decorated with floral arabesques in gold and blue, opening of book IX with heading in white *muhuqqaq* on gold surrounded by blue, and gold floral half-medallion above, colophon at end of both parts naming the SCRIBE QASIM IBN HUSAYN SHIRAZI, contemporary red morocco binding with blind-stamped central medallions, marbled doublures—35 × 20cm. (13¾ × 7¾in.)

[Ottoman, circa 1700]

- 5 NAFAT IL-AHIYYAH, BOOK OF PRAYERS. Arabic manuscript, 33 leaves each interleaved plus 2 fly-leaves, 11 lines, fine black *naskh*, gold rosettes between verses, headings in white on gold decorated cartouche with blue or pink surround, opening folio with half-page heading illuminated in gold, pink and blue, the text within gold cloud-bands edged in red, wide gold border between black rules, set within a highly-polished gilt-sprinkled leaf, *slight water-stain on edge of folio*, contemporary brown morocco binding with tooled central medallion on gold ground, surrounded by a double rope-pattern border, similar flap—text 10.5 × 6cm. (4¼ × 2¾in.), leaf 19 × 12cm. (7½ × 4¾in.)

[Ottoman, circa 1800]

- 6 QUR'AN. 308 folios plus 4 fly-leaves, 15 lines, fine black *naskh* within gold border, gold discs between verses, *sūra* headings white on gold within gold floral panels, floral marginal medallions, fine opening double-page illuminated predominantly in gold, blue and pink, COLOPHON DATED AH 1267 set within the roundel of a vase of flowers placed on a table in a golden landscape, *some folios loose, the final folio held with selotape, a few damp-stains at top edge*, contemporary brown morocco binding gilt stamped, *defective at spine and edge of flap*—20 × 12.5cm. (7¾ × 4¾in.)

[Ottoman, AH 1267/AD 1850]

- 7 QUR'AN. 242 leaves, plus 3 fly-leaves, 19 lines, black *naskh* within wide gold border, gold discs between verses, *sura* headings white on gold within gold floral panels with floral device below, marginal trees-of-life and sprays marking divisions and every tenth verse indicated by the word '*ashr*' in gold script, good opening double-page, predominant colours gold, blue and pink, illuminated page to *sūra Ya-sin*, half-page cartouche of colophon illuminated and following double-page with invocation in full-page cartouche with pink flame border and gold and green surround, similar illumination opposite, colophon 'BY THE HAND OF ISMA'IL NAJIB, AH 1260', EXCELLENT CONDITION, doublures with gold floral design and gold diagonal criss-cross pattern, dark brown morocco binding gilt—16 × 10.7cm. (6¼ × 4¼in.)

[Ottoman, AH 1260/AD 1844]

- 8 QUR'AN. 305 leaves plus 3 fly-leaves, 15 lines, neat black *naskh*, gold rosettes between verses, headings in white on gold within illuminated cartouches, margins decorated with tree-of-life illuminated in gold with polychrome edges, opening double-page illuminated in gold, blue and red, *some folios loose, slight smudging*, contemporary brown morocco binding with stamped central medallion and corner cartouches, surrounded by double rope-pattern border, *detached*—text 10 × 5.5cm. (4 × 2¼in.) folio 16 × 10cm. (6¼ × 4in.)

[Ottoman, circa 1800]

- 9 QUR'AN. 106 leaves plus 2 fly-leaves, 15 lines black *naskh*, gold rosettes between verses, margins with polychrome trees-of-life and principal words in red *naskh*, double-page illuminated heading, dominant colours gold, blue and pink, colophon 'COPIED BY AL-SAYYID AL HAJ 'ABD AL-GHANI AL-WAHABI, AH 1257', a few folios repaired, minor smudging, contemporary brown morocco binding, stamped central floral spray gilt, border with star design within leaf motif, similar flap—text 10.5 × 6cm. (4½ × 2½in.) folio 17.5 × 11.5cm. (6¾ × 4½in.)

[Ottoman AH 1257/AD 1841]

- 10 SABIFAT AL-KAFILAT AL-SAJJADAH. Arabic manuscript, 214 leaves, 1 blank, 12 fly-leaves, 9 lines, black *naskh*, Persian interlinear translation in red, sectional headings red on gold, diagonal marginal annotation, opening double-page with gold and polychrome illuminated 'unwan, floral and gold cloud-band border, colophon 'COPIED BY MUHAMMAD IBRAHIM AH 1120', some marginal worming, first and last leaves stuck down, nineteenth century maroon gold-stamped binding—18 × 9.5cm. (7½ × 3¾in.)

[India, AH 1120/AD 1708]

- 11 QUR'AN. 242 leaves interleaved with 241 blanks plus 9 fly-leaves, 14 lines, divided by double rules and within coloured and gold borders, black *Behari* script, gold discs between verses, *surah* headings in red, gold lettering introducing sectional divisions, small gold floral devices interspersed in text, some final leaves smudged, skillful repairs not affecting text, nineteenth century black stamped binding gilt—42 × 26cm. (16½ × 10¼in.)

[India, probably 16th Century]

- 12 QUR'AN LEAF in *Bihari* script. 15 lines, gold and blue rosettes between verses, 'Allah' in red, double margin formed with red and blue rules, marginal tree-of-life design illuminated in blue, the centre roundels in red and green, outer border with marginal annotations written diagonally in black and red *nastal'iq*, right side damp-stained, edges defective some tears repaired—53 × 31cm. (20¾ × 12¼in.)

[India, 15th Century]

- 13 QUR'AN SECTION IN BEHARI SCRIPT. 9 leaves, 15 lines, gold rosettes between verses 'Allah' in gold, surrounded by gold margins between black rules, outer margin red and black rules decorated with roundels and trees-of-life illuminated in gold, red and blue, principal words in red, blue and gold, outer border with annotations written diagonally, some waterstaining and splitting at edges, repaired in places—46 × 28.5cm. (18½ × 11¼in.)

[India, 15th Century]

- 14 BASMALLAH, in *tugra*-style, black ink on paper, laid down on an album folio, central vertical crease, slight foxing—19 × 24cm. (7½ × 9¾in.) [Probably India, early 19th Century]; NASTA'LIQ CALLIGRAPHY, three lines in a sweeping hand, transliteration in an English hand above, and translation into English below, attached to an album leaf, two central vertical creases, slight stains of calligraph in reverse where folded—23 × 35.8cm. (9 × 14¼in.) (2)

- 15 SIX QUR'AN LEAVES ON VELLUM IN KUFIC SCRIPT, each from a different *Qur'an*, most with red diacritics and gold rosettes between verses, all defective, mounted on card—each approx. 10.5 × 16cm. (4½ × 6¼in.) (6)

[Iraq or Persia, 9th or 10th Century]

- 16 QUR'AN LEAF. 8 lines of black *thuluth* with Persian interlinear translation in small black *naskh*, gold florettes with red dots between verses, *sura* headings in ornamental *kufic*, gold on brown ground, gold margins between double red rules, marginal roundel with heading in *kufic*, laid down, edge trimmed, mounted—textual area 17 × 18.5cm. (10¾ × 7¼in.) overall 33.5 × 30cm. (13½ × 11¾in.) [Probably Persia, 14th/15th Century]; QUR'AN LEAF. 8 lines of early black *naskh* with Persian interlinear translation, gold and green rosettes between verses, star-shaped rosettes and trees-of-life in the margins decorated in gold and outlined in blue, heading in ornamental gold *kufic* outlined in brown, set within decorated roundels surrounded by gold foliate design on a blue ground, some staining, lower corner defective, edge trimmed, laid down, mounted—approx. 29.5 × 23.5cm. (11¾ × 9¼in.) (2)

[Iraq or Persia, 14th Century]

- 17 QUR'AN LEAF. 7 lines written alternately in gold and black *muhaqqaq*, vowels in black, gold rosettes outlined in blue between verses, some smudging and waterstaining, laid down, mounted—textual area 20.5 × 13.3cm. (8½ × 5¼in.) [Probably Persia, 14th Century], ILLUMINATED SURA HEADING, the central panel with ornamental white *muhaqqaq* on a red ground surrounded by green foliate arabesques, the upper and lower panels in gold *muhaqqaq* on white ground within blue cartouche with foliate designs, verso 5 lines of black *thuluth*, some waterstaining, mounted, *sura* heading 18.5 × 13.5cm. (7¼ × 5¼in.), folio 26 × 19cm. (10¼ × 7½in.) [Probably Eastern Persia, 15th Century] (2)

- 18 QUR'AN LEAF ON VELLUM IN KUFIC SCRIPT. 6 lines, dark brown *kūfic* diacritics in red, a gold rosette between verses, *minor acid burns*— $13.4 \times 20.2\text{cm}$. ($12 \times 8\text{in}$.)
[*Persia or Iraq, 9th Century*]

Plate 1

- 19 QUR'AN LEAF ON VELLUM IN KUFIC SCRIPT. 5 lines, diacritics in red, a gold rosette between verses, *minor smudging and acid burns*— $13.4 \times 19.5\text{cm}$. ($12 \times 7\frac{7}{8}\text{in}$.)
[*Persia or Iraq, 9th Century*]

- 20 TWO QUR'AN LEAVES ON VELLUM IN KUFIC SCRIPT. 6 lines, diacritics in red and green, one gold rosette on *verso* of one leaf, *slight smudging*—each $13.4 \times 20\text{cm}$. ($12 \times 7\frac{7}{8}\text{in}$.) (2)

[*North Africa, 9th or 10th Century*]

Plate 1

- 21 QUR'AN LEAF ON VELLUM IN KUFIC SCRIPT. 5 lines, dark brown *kūfic* script with gold and red diacritics, gold rosettes between verses— $15.3 \times 23\text{cm}$. ($6 \times 9\text{in}$.)
[*Iraq or Persia, 9th Century*]

Cf. M. Lings, *The Quranic Art of Calligraphy and Illumination*, Westerham, 1976, Pl. 5

Plate 1

- 22 QUR'AN LEAVES ON VELLUM IN KUFIC SCRIPT. 5 leaves, 14 lines (one page with 15 lines), dark brown *kūfic* script with red diacritics, gold and green ribbon rosettes, *sūra* heading in gold, marginal divisional indication in gold *kūfic* script, *ink slightly deteriorated vellum in one or two places*— $13.5 \times 20\text{cm}$. ($5\frac{1}{4} \times 7\frac{7}{8}\text{in}$.) (5)

[*Iraq or Persia, 9th Century*]

Plate 2

- 23 TWO QUR'AN LEAVES ON VELLUM IN KUFIC SCRIPT. 6 lines, dark brown ink, red diacritics, green spots between verses, *framed together*—each approx. $9.4 \times 14.5\text{cm}$. ($3\frac{3}{4} \times 5\frac{3}{4}\text{in}$.)

[*Iraq or Persia, 10th Century*]

- 24 QUR'AN LEAF ON VELLUM IN KUFIC SCRIPT. 6 lines, dark brown ink, diacritics in red and green, transliteration below each word in black *naskh*, gold rosette between verses, *central vertical crease and slight tear, damp-stained on right side, right edge defective, coloured margins applied*—approx. $16.5 \times 24.5\text{cm}$. ($6\frac{1}{2} \times 9\frac{5}{8}\text{in}$.)

[*Probably Persia or Iraq, 10th Century or later*]

- 25 QUR'AN LEAF ON VELLUM IN KUFIC SCRIPT. 5 lines, dark brown ink, red, yellow and green diacritics, gold rosette between verses, *two small holes, framed, GENERALLY VERY GOOD CONDITION*—approx. $22 \times 31\text{cm}$. ($8\frac{5}{8} \times 12\frac{1}{4}\text{in}$.)

[*Iraq or Persia, 9th Century*]

Plate 1

- 26 QUR'AN SECTION ON VELLUM IN KUFIC SCRIPT, INCLUDING SURAS 'ANKBUT, QASAS AND DUKTAN. 50 leaves, 15 lines, dark brown script, diacritics and headings in red, triple circles in black and red between verses, *loosely sewn, a few folios rubbed at lower edges, some damp-stain on the central folios, side-edge flaked in places, in a modern black cloth folder in a similar case, the spine and corners black morocco*— $17.5 \times 19.5\text{cm}$. ($6\frac{7}{8} \times 7\frac{7}{8}\text{in}$.)

[*Probably North Africa, 9th or 10th Century*]

Plate 2

- 27 QUR'AN SECTION, INCLUDING SURA QASSAS AND SURA 'ANKBUT, 45 leaves, 5 lines, large black *naskh*, gold and blue roundels between verses marginal trees-of-life in gold edged with blue containing lettering in *kūfic* script, two illuminated *sūra* headings in white, on a gold and green or a red and green ground, and two illuminated pages at beginning and end of text with floriate design predominantly in gold and blue with touches of green, the text surrounded by fine lined brown penwork, *some flaking and creasing, loose in binding, a few folios defective at edges, others with edges repaired, later brown leather binding with marbled doublures*— $22 \times 15.5\text{cm}$. ($8\frac{5}{8} \times 6\frac{1}{8}\text{in}$.)

[*Probably Iraq, 13th or 14th Century*]

Cf. Lot 67, sold November 9, 1977

Plate 3

- 28 QUR'AN SECTION. 19 leaves plus 4 fly-leaves, 9 lines, black *naskh*, gold roundels between verses, marginal medallions illuminated in blue, green and gold, opening double-page illuminated predominantly in gold and blue, *folios trimmed and repaired, smudging and foxing*, brown morocco binding with blind-stamped central medallion, *spine and edges repaired*—text 18.5 × 11cm. (7½ × 4¾in.), overall 22 × 16cm. (8½ × 6¼in.)

[Probably Eastern Persia, 15th Century]

- 29 BOSIRI: AL-BURDAH, POEM IN PRAISE OF THE PROPHET MUHAMMAD. Arabic manuscript, 30 leaves, plus 2 fly-leaves, 3 lines of fine flowing black *thuluth*, interlinear verses in black *naskh* either alternate lines, or 3 lines in double-column between each verse in *thuluth*, 2 parallel lines of either 3 or 4 gold rosettes, marginal annotations written diagonally in black *naskh* on first few folios, *lacking a folio of preamble, 1 or 2 folios replaced in centre, a few lower edges slightly defective, 3 folios repaired, minor smudging in places and slight damp-stain at edges*, A FINE MANUSCRIPT, 19th century binding with corners and half-back dark green morocco—34 × 26cm. (13¾ × 10¼in.)

[Mamluk, 14th Century]

Plate 4

- 30 AL-JAZULI: DALA'IL AL-KHAYRAT. Guide to Good Works. Arabic manuscript, 118 leaves, 12 lines, bold black *maghribi* script, significant words in blue and red, section headings in gold *thuluth* or *kūfic* with coloured and floral surrounds within gold borders, gold polychrome marginal palmettes, double-page diagrammatic illustration depicting symbols of the Prophet within *mihrab* design, occasional marginal annotation, owner's prayer in contemporary hand on recto of first leaf, *some smudging not affecting text, leaves loose*, nineteenth century maroon gold-stamped morocco binding loose—25.3 × 18.2cm. (10 × 7¼in.)

[Morocco, 16th Century]

THE PROPERTY OF A GENTLEMAN

- 31 AHMAD B. 'ALI AL-MAQRIZI: AL-MUQAFFA FI TARAJIN AHL MASR WA AL-WARADIN ILAYHA, biographical dictionary of famous Egyptians, Section of seven letters, *aj-ka*. Arabic manuscript, 541 leaves including the interpaginated folios added by the author as extensions to the text, folios numbered 7—531 probably by the author or by a contemporary, the interpaginated folios numbered usually where a biography has been inserted, usually unnumbered when part of a biography already commenced on a paginated folio, some leaves blank, pagination begins f. 7, apparently lacking numbered ff. 19-25, 30-31, 43-44, 82-83, 138, 195-197, usually 27 lines, elegant Abbasid *naskh* in black ink, headings in red, marginal annotations in black *naskh*, on fine thick paper, *a few folios water-stained, or holed, edges frayed in places or defective through migratory damage*, folios joined or stitched in small sections of approximately 5-10, unbound, GENERALLY VERY GOOD CONDITION—24 × 16cm. (9½ × 6¼in.)

[Ahmad b. 'Ali al-Maqrizi, Cairo, pre AH 851/AD 1442]

Ahmad b. 'Ali al-Maqrizi, the renowned Egyptian historian and topographer, was a prolific writer, many of whose works have been published in many languages. According to Brockelmann a citation dated AH 775/AD 1373 noted that his interest in Historical Science was roused when he saw the influence of Mahmud al-'Aini on the Mamluk Sultan Barsbar through his historical lectures. Cf. C. Brockelmann, *Geschichte der Arabischen Literatur*, Supp. II, Leiden 1937, Zu S. 39, p. 36

al-Muqaffa, this monumental biography of scientists, poets and great men, has never been published. It is based on Safadi's great Lexicon, but al-Maqrizi has omitted some personal details relating to certain personalities known to Safadi through direct acquaintance, while adding biographies of his contemporaries with lively entries when the individuals were known to him personally

Other sections of this manuscript are in the Collections of Oriental Manuscripts in Leiden and Paris. The hands of this section corresponds exactly with those of the Leiden volumes and they would appear to be those of the author himself who wrote the bulk of the work, and that of his regular copyist who is not named in the colophons. The evidence for this belief are the several colophons in a Collection of Treatises (Leiden, Ms. 560) which read 'completed at the hand of the compiler, Ahmad bin 'Ali al-Maqrizi, AH 840/AD 1436', and the reader's note on the manuscript copy of al-Musabbih's *Akbar Misr*, Vol. XL, in the Escorial Library, Madrid, written by al-Maqrizi after he read this manuscript in Cairo in AH 801/AD 1398

On the basis of this evidence this manuscript may confidently be said to have been written by al-Maqrizi himself, before AH 845/AD 1442, when he died, and probably considerably earlier

Plate 5

THE PROPERTY OF A GENTLEMAN

- 32 KHBAR-AL-SHAYKH BARLAM WA-IBN AL-MALIK YAWASAF, Christian fables recounting the conversion to Christianity of the son of a mythical king of India by the ascetic mystic Barlam. Arabic manuscript, 157 leaves, 19 lines, elegant black *naskh*, f. 1v 'TRANSLATED INTO ARABIC BY YUHANNA AL-QIS AL-DIMASHQI IN JERUSALEM, IN THE MONASTERY OF MAR SABA ST. SABAS', f. 157r COLOPHON DATED 7138 (Byzantine era), TWENTY-EIGHT CONTEMPORARY MINIATURES with rubricated captions, many retouched, f. 148 replaced, later brown morocco binding—30.5 × 20cm. (12 × 7½in.)

[Jerusalem, 7138/AD 1630/AH 1040]

The colophon must be assumed to be according to the Byzantine era

The subjects of the miniatures, which are executed in a style reminiscent of Arab painting of the thirteenth century are as follows:

- f. 13v Yuwasaf, the King's son, with his tutor
- f. 17v The King conversing with Yuwasaf
- f. 17v Barlam masquerading as a merchant, being received by Yuwasaf
- f. 25r Yuwasaf in the royal gardens expressing his gratitude to Barlam for guiding him to the ascetic life
- f. 35r A fowler talking to a snared bird
- f. 35v A fowler having freed the bird
- f. 49r The fall of Man from grace
- f. 68r Barlam before Yuwasaf in his true attire as a holy ascetic
- f. 73r Barlam baptising Yuwasaf (two scenes)
- f. 81v Barlam bids farewell to Yuwasaf
- f. 82r Yuwasaf praying in his royal chambers according to Christian ritual
- f. 94r Yuwasaf at prayer
- f. 112v King Abnir giving audience to Tudas
- f. 119v Yuwasaf asleep, attended by maidens
- f. 119v Yuwasaf in the garden of the Saints
- f. 120v Yuwasaf guided by an angel to witness the haunts of sinners
- f. 121r The King arriving to enquire after his son
- f. 128r Tudas tells the King and Yuwasaf of his conversion to Christianity
- f. 136v The King being baptised in the presence of his son, Yuwasaf
- f. 143r Yuwasaf praying for the King and all his subjects
- f. 144r Yuwasaf giving his royal robes to a poor man
- f. 145v Yuwasaf encountering the Devil in the wilderness
- f. 146r Yuwasaf confronting the Devil
- f. 146r The Devil appearing before Yuwasaf in the form of a leopard
- f. 146r The Devil appearing before Yuwasaf as a dragon with three snakes
- f. 147r Yuwasaf drawing water from a well, during his search for
- f. 149v The joyous reunion of Yuwasaf and Barlam

This compilation is the Christian Arabic version of certain legendary episodes in the life of the Buddha, based on a much earlier oriental romance for which the source is still a subject for speculation. The earliest known manuscript sources of the stories are the Central-Asian Buddhist-Sogdian texts, fragments of a Manichaean version in Old Iranian, and Manichaean fragments in Old Turkish from Turfan. The legend probably was adapted into Pehlevi during the Iranian cultural renaissance of the sixth century AD, from which it was later translated into Arabic

The significance of these fables lies partly in the fact that they are not taken from a Greek Christian source but are direct translations from an unidentified non-Christian Pehlevi text. The basis for this belief is the close resemblance they bear to other works listed by Ibn al-Nadim in his *Fihrist* as being translations by Ibn al-Mugaffa' and his school from Pehlevi into Arabic, notably *Kitab al-Budd* (The Book of the Buddha), *Kitab Bilawar wa-Yudasaf* (or Budhasaf) (The Book of Bilawhar or Yudasaf), and *Kitab Budhasaf mufrad* (The Book of Budhasaf alone), and also *Kalila wa-Dimna*

These works were produced in response to the great interest in Indian literature evidenced during the early Abbasid Caliphates. The earliest surviving Arabic version of the story is a tenth century work, *Kitab ikmal ad-din wa-itman an-ni'mah* (Book of the Perfection of the Faith and the accomplishment of felicity) compiled by Ibn Babuya of Qum (*Berlin, Ms. 2721*). Another version in Arabic, much abbreviated, was copied in AH 1099/AD 1688 (Library of the German Oriental Society, Halle), and a third, *Ibna al-Malik wa-n-Nasik*, was produced in thirteenth century Spain. There are also two Georgian versions, based on the ninth century Arabic Muslim *Kitab Bilawahr wa-Budhasaf*, one dating from the thirteenth or fourteenth century, and the other from the eleventh (*Jerusalem, MSS 36 & 140*). Cf. D. M. Lang, *The Wisdom of Balavhar*, London, 1957, and D. M. Lang, *The Balavariani*, London, 1966

Two manuscripts are in the British Library (*Or. 3498 and Or. 3529*) both copied in the eighteenth century

Plates 6 and 7

VARIOUS PROPERTIES

- 33 QUR'AN. 446 leaves, 11 lines, broad black *naskh*, red diacritics, gold rosettes between verses, headings in white on gold within blue and gold cartouches, marginal medallions illuminated in gold and blue, occasional annotations in red, FINE DOUBLE-PAGE ILLUMINATED FRONTISPIECE, gold octagonal medallions with similar half medallions above and below on blue ground surrounded by gold ribbon-band motif and polychrome floral arabesques, wide crenellated border gold on blue with similar decoration, *slightly split and repaired, lacking final folio, some smudging, lower edge waterstained towards the end not affecting text*, Indian red morocco binding with stamped design gilt, *defective and detached—text* 16.5 × 9cm. (6½ × 3½in.), folio 26.7 × 16.5cm. (10½ × 6½in.)

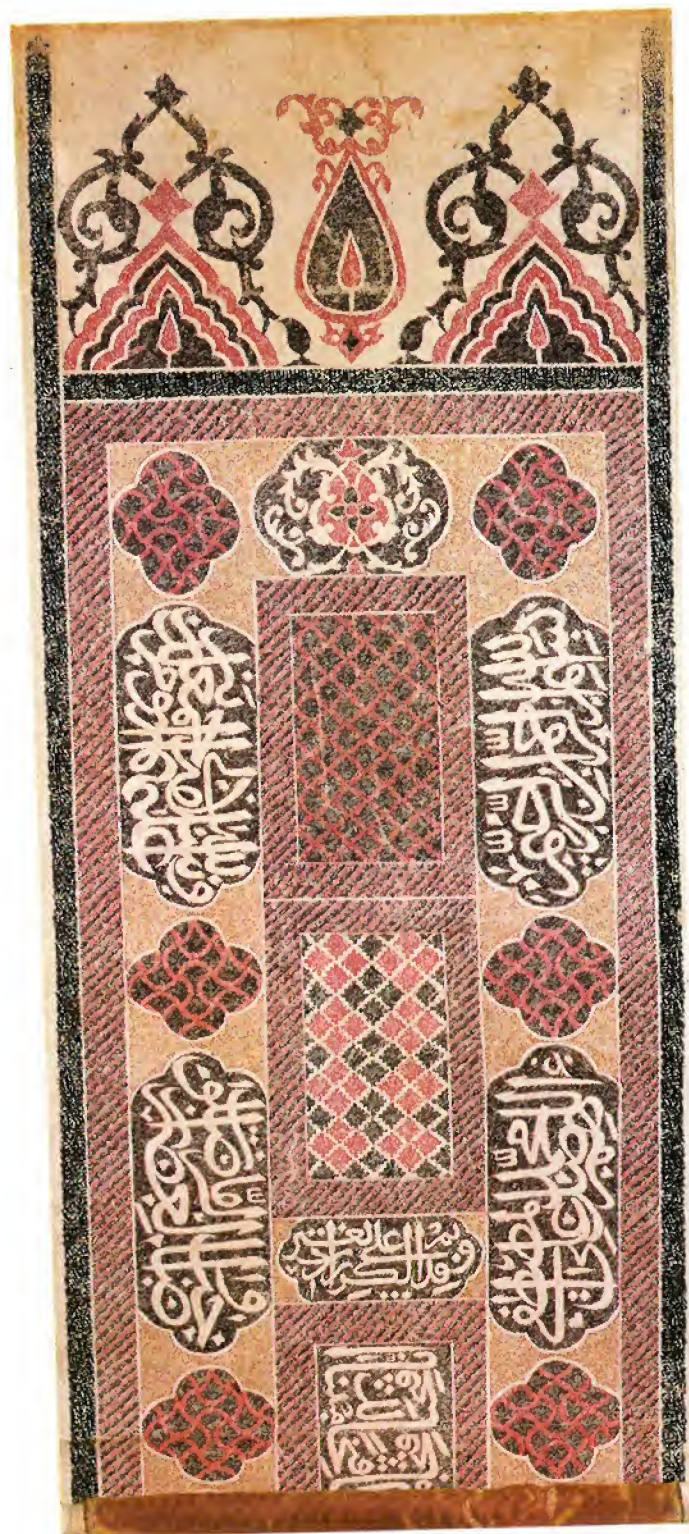
[Shiraz, circa 1550]

- 34 QUR'AN. 191 leaves, plus 8 fly-leaves, 19 lines, black *naskh* within gold leaf border, gold discs between verses, *sūra* headings red within gold cloud-bands, marginal trees-of-life and sectional divisions red *naskh* within gold leaf design or blue and gold stars, marginal annotations in black *nasta'liq*, good opening double-page illuminated predominantly in gold, blue, red, pink and yellow, preceded by *sūras* attractively listed in squares within gold rules, colophon 'BY THE HAND OF 'IBRAHIM AL-QUMMI, A.H. 1101', FLY-LEAF BEARING INSCRIPTION BY MUZAFFAR AL-DIN SHAH DATED A.H. 1323/A.D. 1903 entrusting Ahmed Khan Muhammad al-Haram to recite the *Qur'an* and pray for blessing the martyred King (Nasr al-Din Shah, his father), good lacquer binding with floral intertwine and central cartouche, *corners slightly rubbed*, red lacquer doublures with gold floral motif—21.4 × 13.1cm. (8½ × 5½in.)

[Safavid, AH 1101/AD 1690]

- 35 QUR'AN. 518 leaves plus 3 fly-leaves, 11 lines, the first and last in large blue *muhuqqaq* with black diacritics, the centre line of large gold *muhuqqaq* with blue diacritics above and below panels of 4 lines of neat black *naskh*, gold discs between verses, towards the end headings in white on gold panels with illuminated cartouches, double gold borders between black rules, on thick polished ivory paper, set into a wide leaf with gold margin between black rules, the margins with decorative trees-of-life illuminated predominantly in gold and blue, FINE ILLUMINATED DOUBLE-PAGE FRONTISPIECE, the *fatihah* in white on a central gold medallion set against a blue ground with scrolling ribbons and arabesques, the outer leaf with a gold floral motif, the opening *sūra* with half-page illuminated heading, gold panels to each side of the text, the double-page surrounded by a gold floral motif on gold ground, GENERALLY VERY GOOD CONDITION, the first fly-leaf with owner's note, black morocco binding with central medallions and corner cartouches gilt—text 15 × 9cm. (5¾ × 3½in.) folio 31 × 20.5cm. (12¼ × 8¼in.)

[Shiraz, circa 1550]



THE PROPERTY OF A GENTLEMAN

- 36 QUR'AN. Scroll on cloth, written in black, red and pale brown *naskh*, forming decorative medallions and quadrifoil rosettes surrounding central oblong panels, the text forming red and black squares on the star-shaped designs, the *shahada* in white ornamental *naskh* in a large central panel composed from black *naskh* surrounded by diagonal verses written alternately in red and black, the outer margin in ornamental black *muhuqqaq*, minor staining along top edge otherwise EXCELLENT CONDITION, green silk attached at top edge, fine silk lining, in a metal container bearing mark of 1931 Exhibition of Persian Art, Burlington House, 1931—398 × 51.5cm. (155 × 20½in.)

[Qajar, early 19th Century]

EXHIBITED: Burlington House, 1931

Colour illustration opposite

- 37 SELECTED QUR'ANIC SURAS. 24 leaves, plus 2 fly-leaves each interleaved with fine skin, generally 10 lines, very fine gold *naskh*, blue or white rosettes between verses, principal words in white or blue, on beige, brown, orange, dark blue or dark green highly polished paper, one folio on light brown cloth, 8 folios with 7 lines of gold *naskh* between gold rules with interlinear Persian translation in white *nasta'liq*, some prepared for the interlinear translation only, 3 headings, one in gold on green surrounded by gold arabesques, two white on gold with illuminated cartouches, one quarter-page heading illuminated in blue and gold *trimmed*, another illuminated in gold and pink on dark blue ground surrounded by pink, gold and orange borders, the text inset into margins fully decorated with a floral motif, in gold, pink and dark red on ivory ground, colophon on ff. 7v. and 24r, 'COPIED BY AHMAD AL NIRIZI AH 1144', giving various royal titles, contemporary binding with margins red morocco, the stamped central medallion surrounded by scrolling arabesques gilt with border of similar lozenge-shaped cartouches, outer borders red with gold foliate design, and blue with gold and green, red doublures with gold floral design, A ROYAL MANUSCRIPT IN EXCELLENT CONDITION—24 × 14.5cm. (9½ × 5¾in.)

[Persia, AH 1144/AD 1731]

Some of the titles given in the colophon read 'Khakhanate 'Ali Jah, the Emir of Emirs, the Exalted . . . Sultan al Zaman, Khan of Khans, Sipal al Sarlah . . .

Plate 9

TURKISH MANUSCRIPTS AND MINIATURES

VARIOUS PROPERTIES

- 38 ALI CHELEBI: HUMAYUN NAMEH, Treatise on politics dedicated to Suleiman the Magnificent, Turkish manuscript translated from the Persian by 'Ali ibn Saleh, 506 leaves, 3 fly-leaves, 19 lines, neat black *naskh*, headings in blue and gold, text interspersed with gold discs, gold margins between black rules, one fine half-page heading and one full-page rosace illuminated in gold and blue, *minor waterstaining not affecting text*, brown morocco binding, central stamped medallions *applied*, *edges and spine rebound*, doublures Turkish marbled paper—245 × 150cm. (9½ × 5¾in.)
[Ottoman, second half of the 16th Century]
Cf. BM Or. 1138
- 39 HASAN CHELEBI: TEZK US-SU'ARA, a biography and anthology of Turkish poets. Turkish manuscript, 49 leaves, several on pink and dark blue paper, plus 3 fly-leaves, 23 lines, neat black *naskh*, headings in red and gold, gold discs between verses, gold margins with black rules, half-page heading illuminated in gold, blue, green and orange, colophon 'COMPLETED IN JUMADA 11, AH 1013', *some waterstaining and worming in margins*, heading loose, brown morocco binding, tooled central medallion gilt, *edges and spine rebound*, *some waterstains*—26.8 × 14.3cm. (10½ × 5½in.)
[Ottoman, AH 1013/AD 1604]
- 40 JAHAL AL-DIN RUMI: DIWAN SHAMS AL-TABRIZI. Turkish manuscript, 321 leaves plus 2 fly-leaves, 4 page preface prose followed by text, 23 lines, black *nasta'liq*, 4 columns divided by double red rules, final 3 pages with horizontal and diagonal text, text surrounded by gold frame within red and blue rules, headings on red, twenty-three miniatures in archaistic Safavid style, added over text, colophon dated AH 1121, *occasional marginal staining and skilful repairs*, first 7 and last 3 leaves laid within renewed margins, contemporary amber morocco binding, marbled doublures with gilt border and corner spiral motifs, within red half morocco case—37.2 × 24cm. (14¾ × 9½in.)
[Turkey AH 1121/AD 1709]

- 41 FIRMAN OF SULTAN MUSTAFA IV AND A COLLECTION OF PETITIONS. Turkish manuscripts, 10 leaves in *diwani* script containing 25 documents, addressed to Sultans and Ottoman officials of various grades, including Vizir-i-Azam, Shaykh al-Islam and Qa'im-maqam, most with gold rules, the headings and borders with gold floral motif, ff. 9v and 10r a FIRMAN WITH TUGRA OF SULTAN MUSTAFA IV, DATED AH 1222/AD 1807, illuminated in gold with floral motifs in gold, red and blue, the text punctated with gold dots, *folded, small split*, all mounted on board and margined with brown leather strips, contemporary binding *worn and broken in places*—folios approx. 36.5 × 25cm. (14¾ × 9¾in.), firman 71 × 48cm. (28 × 17¾in.)
[Ottoman, late 18th and early 19th Century]
Plate 10
- 42 A PANEL OF CALLIGRAPHY ON WOOD, two verses in carved *nasta'liq* gilt, on a dark blue ground within a gold cartouche, *chipped in places*, some nail holes—11.5 × 73.5cm. (4½ × 41in.)
[Ottoman, 18th Century]
- 43 FIRMAN OF SULTAN AHMED III. 34 lines written in black and red *naskh* alternately, each line interspersed with decorative gold roundels, right hand border with floral motifs in gold with patches of colour, dated AH 1136, *framed, slight creasing, minor staining*—74 × 52cm. (29½ × 20½in.)
[Ottoman, AH 1136/AD 1722]
Plate 10
- The following three lots are from a manuscript which is believed to be the *Zenan Nameh* (Attributes of Ladies of Many Lands) by Fazl-i-Enderuni (b. 1776/7), which was produced for a Turkish patron during the last quarter of the eighteenth century. Other folios from this manuscript are illustrated in: *Turkish Miniature Paintings and Manuscripts from the Collection of Edwin Binney, 3rd.*, Metropolitan Museum, New York, and Los Angeles County Museum of Art, 1973, figs. 38 a & b, p. 102-3
- The textual area of each is surrounded by a triple gold margin with black rules, and measures 18 × 8cm. (7 × 3¼in.). All are framed
- 44 *Recto*, a lady standing by a river holding a basket of flowers, wearing a red waistcoat over a pale pink shirt and a blue plumed hat, blue sky, 3 lines of double-column *nasta'liq* above, title in red *nasta'liq* below, *slight flaking*—12.5 × 7.3cm. (4¾ × 2¾in.); *verso*, a lady standing in a snowy landscape, wearing a green fur-trimmed coat over a red skirt, and a fur ruff, 5 lines of double-column *nasta'liq* above, *slightly smudged*—miniature 12 × 7.5cm. (4¾ × 3in.)
Plate 10 for recto

- 45 *Recto*, a woman in a garden, white building and thatched huts beyond, wearing a low-cut pink dress, two lines of double-column *nasta'liq* above and below, *slight flaking*—miniature 11.5 × 7.5cm. (4½ × 3in.); *verso* a lady, wearing a pale blue dress and white plumed hat, standing in an ornamental garden, 4 lines of double-column *nasta'liq* above, *slight flaking*—miniature 13.3 × 7.4cm. (5¼ × 2¾in.)

Plate 10 for recto

- 46 *Recto*, a swaggering dandy, a stick in one hand and parasol in the other, wearing a grey jacket over a pale blue spotted waistcoat and black breeches, title in red *nasta'liq* and 4 lines of double-column black *nasta'liq* below—11.5 × 7.5cm. (4½ × 3in.); *verso*, 10 lines of double-column black *nasta'liq*, the lower part of the page decorated with gold floral motifs

- 47 A STUDY OF A LEARNED MAN kneeling, dressed in a vibrant magenta robe edged in green, a book with gilt binding resting on his knee, his turban white and gold with touches of green, orange, and yellow, natural background, *slight flaking and creasing, minor staining, laid down*, beige and buff borders between gold and black rules, *framed*—miniature 13.8 × 7.5cm. (5½ × 3in.), overall 18.5 × 12.5cm. (7¼ × 5in.)

[Probably Turkish, 17th Century]

- 48 An album of 23 watercolours illustrating the various officers of the Ottoman Court and various Turks of other occupations, each inscribed below in English, applied on English paper watermarked Clarke & Hassington, 1826—each approx. 32 × 21cm. (12½ × 8¼in.)

[Ottoman, circa 1830]

Cf. *Turkish Miniature Paintings and Manuscripts from the Collection of Edwin Binney 3rd.*, Metropolitan Museum of Art, New York, and Los Angeles County Museum of Art, 1973, No. 43

- 49 An album of eleven watercolours, illustrating Turkish and Greek occupations and costumes, each inscribed below in English, applied on English paper watermarked Clarke & Hassington, 1826—each approx. 24 × 18cm. (9½ × 7½in.)

[Ottoman, circa 1830]

PERSIAN MANUSCRIPTS, MINIATURES AND CALLIGRAPHY

- 50 SHEPHERDS IN A LANDSCAPE tending their flocks of sheep and goats, dominant colours blue, gold and white, 6 lines of black *nasta'liq* above, double column, *gold cloud-bands added later*, orange and gold borders between black rules, *framed*—overall 15 × 8.5cm. (5⅞ × 3⅜in.)

[Shiraz, second half of the 16th Century]

- 51 THREE SAGES beneath a date palm observing a fourth who lies dead on the ground before them, dominant colours orange, blue, green and gold, panels of text in black *nasta'liq* above and below, laid down on blue leaf, *framed*—miniature 12.5 × 6cm. (4⅞ × 2⅜in.)

[Safavid, after style of Bihzad, early 17th Century]

- 52 ILLUSTRATION TO MIHR U-MUSHTARI BY 'ASSAR: the battle with the beastmen, three horsemen riding through a landscape while rocks are hurled at them from above, dominant colours mauve, brown, white and orange, *slight smudging, face slightly retouched*, text above and below within gold and black rules, *framed*—textural area 12.5 × 5cm. (4⅞ × 2in.)

[Shiraz, second half 16th Century]

- 53 SOLOMAN ENTHRONED surrounded by animals, receiving a deputation, dominant colours gold, dark green, red and grey, *painted over a text, framed*—15 × 11cm. (5⅞ × 4⅜in.)

[Probably Persia, archaistic, 19th Century]

- 54 ILLUSTRATION TO THE MAJALIS AL-'USHSHAQ (LIVES OF THE SAINTS) OF SULTAN HUSAIN MIRZA: a Shaykh wearing a brown cloak, riding a grey mule accompanied by disciples, being met in the desert by a young prince and his companions dressed in brilliant orange and blue robes, the scene observed from the purple hills beyond, a panel of four lines of fine black *nasta'liq* above and two lines of double-columned *nasta'liq* below, gilt-sprinkled, laid down on an album leaf of polished buff paper with gold floral decorations, *damp-stained at the corners and slight foxing not affecting painted surface, framed*—miniature 17.8 × 12.5cm. (7 × 4⅞in.), leaf approx. 33 × 24.5cm. (13 × 9⅞in.)

[Shiraz, circa 1570]

Plate 11

- 55 ILLUSTRATION TO THE SHAHNAMEH: Giw discovering Kay Khusraw seated by a stream, their robes of blue, orange and yellow brilliant against the pale mauve rocks behind, gold background, set within a page with text in fine black *nasta'liq* above and below, *small hole*, verso 33 lines of fine black *nasta'liq*, 4 columns, heading in gold between gold border with black rules, outer rules red and blue, the outer margin gold between black rules, *tears repaired*, *slight creasing*—textual area 20.5 × 8.5cm. (8 $\frac{1}{8}$ × 3 $\frac{3}{4}$ in.), folio 29 × 17.6cm. (11 $\frac{5}{8}$ × 6 $\frac{7}{8}$ in.)

[Isfahan, circa 1620-30]

Plate 11

- 56 ILLUSTRATION TO THE SHAHNAMEH: THE CAPTURE OF AFRAYSIYAB, observed by his army from beyond the hill, 4 columns of black *nasta'liq* above and below, green, orange, blue and gold borders between black rules, *slight staining creasing*, *leaf trimmed*, verso text in four columns 2 lines above and below, alternate centre panels written diagonally in decorated cartouches—23.8 × 17.5cm. (9 $\frac{3}{8}$ × 6 $\frac{7}{8}$ in.)

[Shiraz, circa 1580]

Plate 11

- 57 A DARVISH in a landscape holding his elbow crutch, *tinted drawing with touches of red*, the whole gilt-sprinkled, inscribed 'COMPLETED IN AH 1090 BY BAHÁ UD-DÍN GILÁNÍ', blue and green borders between gold rules, on a pink album leaf, *slight crease*, *small hole at top not affecting drawing*—miniature 13.8 × 7.5cm. (5 $\frac{3}{8}$ × 2 $\frac{7}{8}$ in.), leaf 31 × 20.8cm. (12 $\frac{1}{4}$ × 8 $\frac{1}{4}$ in.)

[Persia, AH 1090/AD 1679-1680]

Plate 12

- 58 THE PRESENTATION IN THE TEMPLE: the Virgin, her yellow veil draped over a pink robe, kneeling with St. Joseph behind, presenting the infant Christ to Simeon, the Prophetess Anna beside him dressed in blue, pink and mauve, orange drape above, blue sky beyond, *framed*, *minor stains*—19.5 × 12cm. (7 $\frac{3}{8}$ × 4 $\frac{3}{4}$ in.)

[Qajar, circa 1800]

Plate 13

- 59 COLLECTION OF POETRY including selections from Hafiz, Jami, Amír Khusru, Khaja Hassan and Yagini al-Mashhadi. Persian manuscript, 166 leaves plus 3 fly-leaves, generally 13 lines black *nasta'liq*, horizontal and diagonal format, 2 columns divided and surrounded by gold rules, some marginal annotation, 5 illuminated section headings, colours predominantly blue, gold, green and red, ten miniatures, archaistic Safavid style, *first page laid down*, *a few leaves re-edged*, *slight marginal waterstaining*, contemporary brown stamped calf binding, *some rubbing*, *spine split*, within brown slip case—19.2 × 13cm. (7 $\frac{1}{2}$ × 5 $\frac{1}{4}$ in.)

[Bukhara, late 16th Century]

- 60 SA'DI: GULISTAN. Persian manuscript, 134 leaves plus 2 fly-leaves, generally 15 lines, some verses in double-columns, neat black *nasta'liq*, headings and principal words in gold, gold dots between verses, between gold and black rules, the text and margins occasionally annotated in black *shikasteh*, *minor smudging and staining*, opening folio with half-page heading illuminated in gold, blue and pink, rebound in Qajar lacquer binding, black central medallions surrounded by gold scrolling floral motif on white ground, narrow green and red borders, doubleures with similar design, the pink and green flowers on a green ground, *flaked in parts*—text 12 × 5cm. (4 $\frac{3}{4}$ × 2in.), folio 17.5 × 10cm. (6 $\frac{7}{8}$ × 10in.)

[Safavid, late 16th Century]

- 61 FIRDAWSI: SHAHNAMEH. A FINE ROYAL MANUSCRIPT DEDICATED TO ABU'L-FATH BAYSUNGHUR IBN ABU'L MUZAFFAR YA'QUB BAHADUR KHAN. 645 leaves, plus 4 fly-leaves, 23 lines, 4 columns, fine *nasta'liq* between gold and black rules, headings in gold within cartouches decorated with floral arabesques, towards the end a few lines written diagonally within decorated cartouches, half-page headings at beginning of both parts, illuminated gold, blue and red colophon at the end of PART I DATED 13TH RAMAZAN, AH 890 (f. 302v.) colophon at end of PART II (f. 645v.) DATED 20TH RABI, AH 891, COPIED BY NA'IM AL-DIN AL QATIB, DEDICATED TO ABU'L-FATH BAYSUNGHUR IBN ABU'L-MUZAFFAR YA'QUB BAHADUR KHAN, owner's notes on verso, ff. 1-3 replaced, f. 645 partially replaced, illuminated heading f. 1v. early 19th century, lacking catchwords between ff. 76-77, 207-208, catchwords added on final folios where re-edged, slight damp-staining at centre generally not affecting text, minor stains, FORTY-THREE FINE MINIATURES, SOME FACES RETOUCHE WHEN REBOUND, 19th century binding black morocco, stamped central medallion and corner cartouches gilt, orange doublures, the central medallion gold decoupé on red and blue ground, top edge damp-stained—30.5 × 20cm. (12 × 8in.)

[Turkman, AH 890-891/AD 1487]

The subjects of the miniatures are as follows:

- f. 14r Gayumars and his court
- f. 27v Murder of Iraj by Tur and Salm
- f. 46v Salm before Manuchihr
- f. 55v Rostum killing the mad elephant
- f. 61v Capture of Nandar, King of Persia, by Afrasiyab
- f. 76r Rostum killing the White Div
- f. 48v Kay Kaus and his flying machine
- f. 98r Rostum recognising his son, Sohrab, whom he has mortally wounded
- f. 105v Fire ordeal of Siyawush
- f. 116v Siyawush playing polo before Afrasiyab
- f. 130v Murder of Siyawush
- f. 138v Rostum in battle against Afrasiyab
- f. 151v Enthronement of Kay Khusraw
- f. 189v Rostum bringing Kamus before Kay Khusraw
- f. 225v Bizhan rescued by Rostum from the pit
- f. 238r Human killed by Bizhan
- f. 283v Kay Khusraw dictating a letter to the enemy kings
- f. 304r Enthronement of Luhrasp
- f. 315r Caesar's envoy before Luhrasp
- f. 327r Combat of Isfandiyar and Bidarafsh
- f. 338r Isfandiyar lassoing Gurgsar
- f. 343v Isfandiyar killing the simurgh
- f. 367r Rostum feasting with Isfandiyar
- f. 376v Rostum shooting Isfandiyar between the eyes with his magic forked arrow



- f.* 390r Execution of Faramurz by Bahman
f. 401r Isfandiyar supporting the dying Dara whose captured murderers are led before him
f. 411r Iskandar at the Ka'ba
f. 413v Iskandar with his portrait before Queen Qadafa
f. 424v Kush Bistan pointing out the treasures of Kay Khushraw to Iskandar
f. 432v Ardawan killed by Ardashir
f. 436v Execution of Haftawad and his son by Ardashir
f. 460r Bahram Gur performing his master shots
f. 466v Bahram Gur winning the throne after killing the two lions
f. 470v The shoemaker riding the king's lion
f. 481r Bahram Gur hunting lions
f. 491r Bahram Gur killing the dragon
f. 505r Mazdak and his followers executing by Nushirwan
f. 518v Nushirwan in council
f. 565v Sawa Shah slain by Bahram Chubina
f. 596v Second battle between Khusraw and Bahram Chubina
f. 615v Khusraw arriving at Shirin's palace
f. 630v Suicide of Shirin on Khusraw's coffin
f. 636v Rustum, the last general, being killed by the Arab Sa'd ibn Waqqas

EXHIBITED: Munich, 1910

For other manuscripts illustrated in the Turkman style of this period, most of which are now in public collections, see B. W. Robinson, *Descriptive Catalogue of the Persian Paintings in the Bodleian Library*, Oxford, 1959, p. 28

NA'IM AL-DIN AL SHIRAZI (circa 1480-1510), is one of the three well-known Shirazi scribes who copied major manuscripts illustrated in the Turkman style. Other manuscripts by his hand include:

- 'Attar: *Mantiq al-Tayr*, AH 898/AD 1493, Ms. Elliot 246 (Ethé 628), Bodleian Library. Cf. B.W.R., *Op. cit.*, p. 47-8
 Nizami: *Khamasa*, AH 907/AD 1501, Ms. Elliot 192 (Ethé 587) Bodleian Library. Cf. B.W.R., *Op. cit.*, p. 54
 Nizami: *Khamasa*, AH 893/AD 1488, Paris, Heilbronner Collection, 19. Cf. B.W.R., *Op. cit.*, p. 60
 Nizami: *Khamasa*, AH 915/AD 1510, Metropolitan Museum of Art, New York. Cf. B.W.R., *Op. cit.*, p. 119
 Sa'di: *Gulistan*, AH 919/AD 1513, British Museum, OR. 11847. Cf. B.W.R., *Op. cit.*, p. 119

See colour illustration ff. 424v & 470v

Plate 14 ff. 343v & 481r

- 62 FIRDAWSI: SHAHNAMEH, PART II, 425 leaves plus 10 fly-leaves, 25 lines, black *nasta'liq*, 4 columns between gold and black rules, headings in gold or red, *lacking last folio, some folios misplaced in text when rebound, many folios trimmed, re-edged or repaired, some damp-staining*, quarter-page heading on opening folio illuminated in gold, blue and black, dedicatory rosette *removed*, TWENTY-SEVEN HALF-PAGE MINIATURES, *some retouched notably the faces*, nineteenth century black morocco binding with stamped central medallion and corner cartouches gilt, red doublures— $31.2 \times 21\text{cm.}$ ($12\frac{1}{4} \times 8\frac{1}{2}\text{in.}$)

[*Transoxoniana, late 15th Century*]

The subjects of the miniatures are as follows:

1. Birth of Rostum
2. Bahram Chubina sent a spinning wheel and women's clothes by Hormuz
3. Bahram Gur killing the wolf
4. Murder of Siyawush
5. Human killed by Bizhan
6. Rostum killing the White Diw
7. Kay Khusraw in his flying machine (*misplaced*)
8. Rostum with the dying Sohrab whom he has mortally wounded
9. The meeting of Siyawush and Afrasiyab
10. Giw, Farangis and Kay Khusraw crossing the river
11. Rostum lassoing Kamus
12. Bizhan captive before Afrasiyab
13. Piran slain by Gudarz
14. Shida slain by Kay Khusraw
15. Gushtasp killing the dragon
16. Isfandiyar put in bonds by his father Gushtasp
17. Isfandiyar killing the lion
18. Isfandiyar killing the simurgh
19. Entertaining Arjasp in the brazen fortress (Isfandiyar's 6th stage)
20. Rostum avoiding the rock rolled by Bahram
21. Death of Rostum
22. Bahram's Gur's master shot
23. Bahram Gur winning the throne
24. Execution of Mazdak
25. Nushirwan's court introduced to chess
26. Nushirwan and Buzurjmihir, his vizier
27. Bahram Chubina killing the lion (a camel-headed dragon)

Painted by two hands, the style of the miniatures is rarely found, the only other known example being in the Malik Library, Teheran

Plate 15 for Nos. 6 and 10



THE PROPERTY OF A GENTLEMAN

- 63 AMIR KHUSRAW: QIRAN AL SA'DAIN, THE CONJUNCTION OF THE TWO LUCKY PLANETS, a poetical account of the meeting of Sultan Mu'izz ud-Din Kaikhubad and his father Nasir ud-Din Bughra Khan, Sultan of Bengal. Persian manuscript, 135 leaves, 14 lines of very fine black *nasta'liq*, double columns on highly polished paper of various colours, principally ivory, yellow, azure, ochre, pale green, pinkish-beige, blue and brown, headings in gold, blue and white, set within fine gilt-sprinkled leaf of similar contrasting colours, double-page opening written in gold, blue, green and black *nasta'liq* within decorated cloud-bands, surrounded by illuminated cartouches, roundels and lozenges, in gold, blue and orange, with a red white-spotted border, colophon 'COPIED BY SULTAN MUHAMMAD, HERATI AH 1920', TWO FINE MINIATURES, a few folios repaired, or re-edged, lacking a few folios between ff. 37-38, 51-52, catchword lacking or erased on ff. 38v., 41v., 43v., 56., 58v., owner's notes at beginning and end, contemporary binding reversed when rebound, red morocco with central medallions and corner cartouches in gold and blue, lacquer doublures with animals and forest scenes defective, re-edged, A VERY FINE MANUSCRIPT—text and miniatures 15 × 8cm. (5 $\frac{3}{8}$ × 6 $\frac{1}{4}$ in.), leaf 25 × 16cm. (9 $\frac{7}{8}$ × 6 $\frac{1}{4}$ in.)

[Herat, AH 920/AD 1514]

The subjects of the miniatures are:

- f. 43v. A king and courtiers feasting by a stream
f. 70v. A young prince and his retinue being received by a king at the entrance to his palace, observed by ladies of the court from a balcony, some figures defaced

See colour illustration

- 64 SA'DI: GULISTAN. Persian manuscript, 111 folios, 13 lines in fine flowing black *nasta'liq*, some principal words or headings in blue, gold or red, some folios partly double-column, or the lines divided by gold and black rules with illuminated cartouches, double-page illuminated frontispiece rubbed, 5 MINIATURES, all retouched in places, script and some textual areas repaired, many folios damp-stained at edges, affecting text towards the latter part of the manuscript, colophon 'COPIED BY MIR SALIH IBN MIR TAHIR AL-MASUR, AH 911', the date altered, later black lacquer binding with central medallions and corner cartouches gilt, ORIGINALLY A FINE MANUSCRIPT—29 × 17cm. (11 $\frac{1}{2}$ × 6 $\frac{3}{4}$ in.)

[Bukhara, 3rd quarter 16th Century]

Plate 12

THE PROPERTY OF A GENTLEMAN

- 65 KHWAJA NASIR: SHARAH DAWAZDAH IMAM, Selections from the History of the Twelve Imams. 19 leaves, plus 2 fly-leaves, each folio inter-leaved, the first part Persian (7ff.) in flowing black *nasta'liq* within cloud-bands finely illuminated with a blue and red floral motif on gold ground, the second part Arabic (12ff.) in fine black *naskh* within gold cloud-bands between black and gold rules, Persian interlinear translation in neat red *nasta'liq* lightly decorated in gold, the margins of every folio richly and fully illuminated predominantly in red and blue on gold ground, each double-page with a different design of scrolling floral arabesques, crenellated cartouches or roundels surrounded by a floral motif, colophon partly erased with various royal titles still legible, contemporary black leather binding with stamped central medallions and corner cartouches gilt, surrounded by similar lozenge-shaped cartouches and rope-pattern border gilt, red doublures with central medallions of vases of flowers in gold on a pale green ground, surrounded by blue, A ROYAL MANUSCRIPT IN EXCELLENT CONDITION— $27 \times 17.7\text{cm}$. ($10\frac{5}{8} \times 7\text{in}$.)

[Qajar, circa 1800]

Plate 16

VARIOUS PROPERTIES

- 66 SA'DI: BUSTAN. Persian manuscript, 135 leaves, plus 11 leaves separately stitched within 4 fly-leaves, the fine script in black and occasional red *shikasteh* within unusually attractive gold or red ruled shapes, illuminated opening double-page, colours predominantly gold, red and blue, and three single illuminated leaves, double-page illumination in separately stitched leaves, opening double-page loose and worn at edge, dark brown morocco binding with gold-stamped cartouches and corner pieces, oblong format— $8.4 \times 16.3\text{cm}$. ($3\frac{1}{4} \times 6\frac{1}{2}\text{in}$.)

[Qajar, early 19th Century]

Plate 17

- 67 UMAR KHAYYAM: RUBA'YYAT. Persian manuscript on fine glazed paper, 45 folios, 158 quatrains, the last four folios blank prepared for $17\frac{1}{2}$ quatrains, 3 fly-leaves, flowing black *nasta'liq*, 2 quatrains per page, each line separated by gold and black rules decorated with gold floral cartouche, gold and red borders between black and blue rules, similar outer margin, one half-page heading finely illuminated in gold, blue, green and black, opening double-page decorated with gold and polychrome floral arabesques, colophon 'COPIED IN AH 1320/AD 1903', fine contemporary lacquer binding with central floral medallions on red ground set with gold floral cartouche, the white floral corners gilt surrounded by three outer borders, a fine manuscript and binding in good condition—text $14 \times 6.5\text{cm}$. ($5\frac{1}{2} \times 2\frac{1}{2}\text{in}$.), binding $21.5 \times 13.5\text{cm}$. ($8\frac{1}{2} \times 5\frac{1}{4}\text{in}$.)

[Qajar, AH 1320/AD 1903]

A similar version was sold in these rooms December 4, 1973, lot 109

- 68 A SAFAVID BINDING, light brown morocco with tooled central medallion depicting birds flying among clouds, on gilt ground, a floral cartouche above and below, edge with stamped rope-pattern border, red doublures, worn, edges slightly defective, the two sides separated lacking spine— $24 \times 17\text{cm}$. ($9\frac{1}{2} \times 6\frac{1}{2}\text{in}$.)

[Safavid, 17th Century]

- 69 A SAFAVID BINDING, the tooled central medallion with ribbon-band motif set within a ground decorated with arabesques and scrolling ribbon bands gilt, surrounded by similar gold cartouches, the doublures with central medallion gold decoupé on blue with similar corner cartouches, on a tooled ground of arabesques and ribbon bands gilt, the surrounding border with gold decoupé on blue, green and pink ground, defective, flap similar— $35.5 \times 23\text{cm}$. ($14 \times 9\text{in}$.)

[Shiraz, circa 1550]

- 70 ASSAR: MIHR U MUSHTARI. Opening double-page, illuminated predominantly in gold, blue, red and white, 4 lines of white *nasta'liq* script, in gold floral panel within horizontal pale blue cartouche on either page, outer border with quadrifoliar gold floral designs, unusually a face portrayed in centre of each, some slight rubbing and deterioration to border, the two pages at one time divided— $25 \times 28.6\text{cm}$. ($10\text{in} \times 12\frac{1}{4}\text{in}$.)

[Shiraz, circa 1550]

Plate 17

- 71 NASTALIQ CALLIGRAPHY. 21 folios, 13 with two panels of calligraphic exercises in the *abjad* alphabet written on marbled or plain paper of various colours, each backed with marbled paper, one signed 'Abdul Khaliq Nasfi', 8 with verses, usually written diagonally on marbled surround, a few slightly smudged, nineteenth century binding, stamped central medallion within a dark brown oblong cartouche, on brown and ochre morocco splashed with green, marbled doublures—folios various sizes largest (18) $25.5 \times 16\text{cm}$. ($10 \times 6\frac{1}{4}\text{in}$.), smallest (3) $19 \times 13.5\text{cm}$. ($7\frac{1}{4} \times 5\frac{1}{4}\text{in}$.)

[Persia, 19th Century]

Plate 13

- 72 ORNAMENTAL SHIKASTEHI CALLIGRAPHY, the verses written in black set at various angles within gold cloud-bands, slightly smudged, gold margin, polychrome floral border on dark blue ground, laid down on a pink album leaf decorated in gold with sprays of flowers, birds and butterflies among the roses, framed—calligraphy $11.5 \times 7.7\text{cm}$. ($4\frac{1}{2} \times 3\text{in}$.), leaf $28 \times 19\text{cm}$. ($11 \times 7\frac{1}{2}\text{in}$.)

[Qajar, early 19th Century]

PERSIAN OIL PAINTINGS

- 73 PORTRAIT OF MUHAMMAD SHAH, his red uniform richly jewelled with pearls and diamonds, pale grey background, *oil on canvas, framed, some bubbling and repainting*—85 × 65cm. (33½ × 25½in.)
[Qajar, circa 1845]

Plate 18

- 74 A COURTESAN PLAYING THE DRUMS, richly dressed in a pearl embroidered red waistcoat over a blue floral brocade skirt by a window, *oil on canvas, framed*—123.5 × 84cm. (48¾ × 33in.)
[Qajar, circa 1830]

Ex Collection: Elein Gray

See colour illustration

- 75 PORTRAIT OF A COURTESAN wearing a red and white brocade waistcoat over a white shirt embroidered with red and blue flowers, a dark cloak about her shoulders, lifting a white veil to reveal her face, *oil on canvas, framed, restored in places, relined*—146 × 85cm. (57½ × 33½in.)

[Qajar, circa 1850]

One of an important and distinctive group of paintings, of which other examples are in the Hermitage, Leningrad, some of which are published in:
Amiranashvili: *Iranskaya Stankovaya Zhivopisi*, Tiflis, 1940, Pls. XXIX-XXXIII

See colour illustration

- 76 THE COMBAT OF RUSTUM AND ISFANDIAR, mounted on bay and black stallions their rich saddle cloths in yellow and red, fighting in a landscape, blue lake and mountains beyond, *oil on canvas, framed*—273 × 176cm. (106¾ × 69¼in.)
[Qajar, second half of the 19th Century]

Plate 19

- 77 A COURTESAN playing the mandolin in a boudoir, a bowl of flowers at her side, wearing an orange blouse and pale blue skirt, another listening in admiration, dark background, *oil on canvas, framed*—122 × 92cm. (48 × 36½in.)

[Qajar, second half 19th Century]

Plate 20



- 78 LADIES OF THE HAREM dancing to the music of six musicians playing various instruments, dominant colours orange, mauve, yellow and green, pale blue background, oil on canvas, framed—169 × 127.5cm. (66½ × 50¼in.)

[Qajar, second half 19th Century]

Plate 20

RAJASTHANI AND CENTRAL INDIAN MINIATURES

THE PROPERTY OF A GENTLEMAN

The following two Ragamala illustrations are from the same series as those in the Museum für Indische Kunst, Berlin, of which one is dated AD 1605-1606 (E. & R. L. Waldschmidt, *Miniatures of Musical Inspiration in the Collection of the Berlin Museum of Indian Art*, Part II, Ragamala Pictures from Northern India and the Deccan, Berlin, 1975, fig. 109, p. 286). This establishes some guideline for the dating of related series, principally the Manley Ragamala in the Victoria & Albert Museum, and the Laud Ragamala in the Bodleian Library, Oxford. (For a full discussion of current research and references to illustrated examples see E. & R. L. Waldschmidt, *op. cit.*, pp. 427-431)

The relationship between the Imperial and the sub-Imperial Mughal style remains blurred, for it is known that principal artists from Akbar's atelier undertook commissions at centres other than Agra for both Muslim and Hindu patrons. Ustad Salivhana, an outstanding artist of the Imperial atelier, is a primary example of such a case Cf. P. Chandra, 'Ustad Salivhana and the Development of Popular Mughal Art', in *Lalit Kala* No. 8, 1960, pp. 25-41; E. & R. L. Waldschmidt, *op. cit.*, fig. 109

- 79 DEVGANDHAR RAGINI: a longing wife, praying for the return of her husband, practised austerities for so long that she has become an emacipated ascetic, wearing an orange *dhoti*, seated against a red background before a mauve, green and yellow pavilion with white-tiled roof, dark green tree, *small tear repaired, slight staining and flaking*, laid down on a yellow card, two lines of black *devnagari* above—miniature 15.7 × 11.7cm. (6¼ × 4½in.), leaf 21 × 15.3cm. (8¼ × 6in.)

Plate 21

- 80 PATMANJARI RAGINI: a lady being consoled for her absent lover by the song of a confidante, dressed in orange and yellow seated on colourful cushions against a pale green background, a mauve pavilion with brilliant red walls behind, *slight flaking, three horizontal creases*, laid down on yellow card with black and red rules, two lines of black *devnagari* script above—miniature 17 × 12cm. (6¾ × 4¾in.), leaf 22.2 × 15cm. (8¾ × 5½in.)

Plate 21

VARIOUS PROPERTIES

- 81 RAGINI KHAMBAVATI: Brahma recounting anecdotes to Ragini Khambavati, before whose perfection Lord Kandeve is so ashamed that he burns for her and is reduced to ashes, dominant colours orange, green and white, yellow panel of text above, *some flaking*, thick black border, the wide red leaf inscribed above a black *devnagari*, *edges defective*—miniature 20.3 × 11.3cm. (8 × 4½in.), leaf 36 × 25.5cm. (14½ × 10in.)

[Bundi, circa 1650]

Cf. S. C. Welch, *A Flower from Every Meadow*, Asia Society, 1973, No. 17, p. 40

Plate 21

- 82 GAUNDMALAR RAGINI: an ascetic seated on a tigerskin in a small pavilion in the middle of a lake in the rain, dominant colours grey, pink, orange and green, wide black and narrow black rules on red leaf, two lines of black *devnagari* above and below, *mounted*—miniature 19.3 × 13.6cm. (7½ × 5½in.), leaf 28.5 × 20cm. (11¼ × 8in.)

[Bundi, circa 1680]

Plate 21

- 83 DIPAK RAGA: Krishna caressing Radha on the upper terrace of a palace, a hand-maiden encouraging Radha to succumb, a bed prepared in the chamber below, dominant colours green, orange, white and blue, *yellow panel above overpainted to form part of the sky*, gold and white borders between black rules, red leaf *flaked*, *mounted*—miniature 27.3 × 15cm. (10¾ × 5¾in.), leaf 31.7 × 19.7cm. (12¼ × 7¾in.)

[Kotah, circa 1720]

Plate 22

- 84 DRAWING OF A LION, *black ink with touches of orange*, laid down, *mounted*, two small holes in upper right corner—24 × 34cm. (9½ × 12½in.)

[Kotah, middle of the 18th Century]

Plate 22

- 85 ILLUSTRATION TO THE MADHU-MADHAVI. Four folios, the four illustrations in red, set within text, between black rules—leaf 22.9 × 27.7cm. (9 × 10¾in.) (4)

[Bundi, Folk-Style, early 19th Century]

- 86 TWO FOLIOS from an unidentified text (?Bhagvata Purana) each with illustrations, dominant colours red, yellow and green, 10 lines of *devnagari* script between yellow margins with red leaf, *verso* 10 lines of similar script, headings in red, *some holes*, *splits*, *edges slightly defective*, *some waterstaining*—each approx. 13 × 19.5cm. (5½ × 7¾in.)

[Sirohi, circa 1690]

From the same series as lot 127, sold in these rooms May 5, 1977

- 87 GUJARI RAGINI: a lady playing the *vina* to a peacock with a fan-tail, dominant colours yellow, green, white and gold, *minor flaking in lower panel*, black rule on red leaf, *edges rubbed and frayed not affecting painted surface*—miniature 25 × 17cm. (9¾ × 9¼in.), leaf 32 × 23.5cm. (12½ × 9¼in.)

[Uniara, circa 1750]

Plate 23

- 88 PORTRAIT OF A YOUNG PRINCE wearing a white *jama* over mauve and green striped trousers tied with a green and gold *patka*, orange and gold turban, pale green background, *split*, *some flaking*, buff border *applied*—miniature 23.3 × 12cm. (9¼ × 4¾in.)

[Bikaner, early 18th Century]

- 89 MATSYA AVATARA: the fish incarnation of Vishnu, killing the demon Hayagriva, dominant colours grey and orange, *laid down*, *framed*—15.5 × 11cm. (6½ × 4¼in.)

[Bikaner, circa 1690]

- 90 A LADY waiting for her tryst beneath a weeping willow, laid down on an album leaf with orange and gold border on buff leaf, *slight flaking*, *verso* inscribed in black *nasta'liq* 'Beloved of Farroukhsiyar', *mounted*—*painted surface* 18.5 × 9cm. (7¾ × 3½in.), leaf 38 × 24.5cm. (15¼ × 9¾in.)

[Bikaner, circa 1700]

Plate 23

- 91 PORTRAIT OF RAJA KUNWAR SINGH OF BIKANER, wearing a mauve and gold turban, his emerald jewellery represented by beetle-wings, the balcony hung with cloth of silver, silver border, buff leaf *applied*, *verso* inscribed 'Raja Kunwar Singh of Bikaner by Murad', *mounted*, GOOD CONDITION—12.3 × 7.8cm. (4¾ × 3in.)

[Bikaner, circa 1740]

EX COLLECTION: S. C. Welch

Murad was one of the principal artists working in the atelier of Maharaja Sujan Singh-ji. Cf. H. Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, pl. 88

Plate 24

- 92 PORTRAIT OF RAJA SRI SUBHA SINGH OF KISHANGARH wearing a fine *jama* of gold and pink floral brocade with matching turban, richly bejewelled, dark green background, gold border, buff border *applied*, *verso* inscribed 'Raja Sri Subha Singh-ji', *mounted*, GOOD CONDITION—18.8 × 10.2cm. (7¼ × 4in.)

[Kishangarh, circa 1750]

EX COLLECTION: S. C. Welch

Plate 24

- 92A A RAJA PLAYING POLO, mounted on finely caparisoned grey stallion with hennaed flanks, dressed in white, the other three riders on bay and chestnut stallions, four attendants on foot, green hillside, laid down, *some flaking and staining*, red, green and gold borders on a buff album leaf, *framed—miniature* 14.5 × 21.5cm. (5 $\frac{3}{4}$ × 8 $\frac{3}{8}$ in.), leaf approx. 26 × 35cm. (10 × 13 $\frac{3}{4}$ in.)

[Probably Kishangarh, circa 1720-1730]

- 93 HINDOLA RAGA: Radha and Krishna playing together on a swing by a lotus-filled pool, colourfully dressed *gopis* with musical instruments and some with pots on their heads to each side, palace in the distance, dominant colours silver, white, green, orange and yellow, *some rubbing and staining*, top edge defective—14 × 28.5cm. (5 $\frac{1}{2}$ × 11 $\frac{1}{4}$ in.)

[Kishangarh, circa 1740]

- 94 A LADY holding a bowl of fruit in a landscape, *drawing with touches of colour*, buff ground, *small stain*, buff borders applied—miniature 14.3 × 7cm. (5 $\frac{5}{8}$ × 2 $\frac{3}{4}$ in.) [Bikaner, circa 1700]; an ascetic in a landscape, *drawing with some colour*, buff borders applied—miniature 11.2 × 6.3cm. (4 $\frac{3}{8}$ × 2 $\frac{1}{2}$ in.) [Probably Bikaner, early 18th Century] (2)

- 95 PORTRAIT OF RAJA GHARAJ SINGH-JI OF AMBER wearing a transparent white *jama* over gold and mauve striped trousers, kneeling on a green and gold stool holding a flower, white foreground, pale green background, *some flaking*, verso inscribed—miniature 19.5 × 12.8cm. (7 $\frac{7}{8}$ × 5in.)

[Probably Bikaner, middle of the 18th Century]

- 96 PORTRAIT OF A PRINCE with a pock-marked face, wearing a white *jama* over red and white striped trousers and a red and gold turban, pale green background, *minor rubbing*—27.5 × 16cm. (10 $\frac{7}{8}$ × 6 $\frac{1}{4}$ in.)

[Probably Bikaner, second half 18th Century]

- 97 PORTRAIT OF A NOBLEMAN wearing a yellow and green *jama*, a sword and black shield at his side, pale green background, buff border applied—miniature 17 × 10.5cm. (7 × 4 $\frac{1}{8}$ in.)

[Probably Bikaner, late 18th Century]

- 98 THE CHILD KRISHNA on a swing, attended on each side by seried ranks of *gopis* gaily dressed in orange, purple and green *saris* standing on a white terrace, blue sky above, pink and red border laid down, black border *applied*, outer border with double yellow margin, centre panel with a scrolling leaf motif—miniature 22.5 × 14.3cm. (8 $\frac{7}{8}$ × 5 $\frac{5}{8}$ in.), leaf 27 × 19cm. (10 $\frac{5}{8}$ × 7 $\frac{1}{2}$ in.)

[?Bikaner, circa 1800]

Plate 23

- 99 PORTRAIT OF A PRINCE dressed all in white holding a flower, kneeling on a red floral carpet on a terrace, green sky, *laid down*, black, red and gold border, white leaf with scrolling floral motif—miniature 22 × 14.2cm. (8 $\frac{5}{8}$ × 5 $\frac{5}{8}$ in.), leaf 29 × 21cm. (11 $\frac{3}{8}$ × 8 $\frac{1}{4}$ in.)

[?Bikaner, circa 1800]

- 100 A LADY smoking a hookah dressed in a purple *sari* leaning against yellow and red cushions, brown background, black rule on red border, *laid down*—14 × 11cm. (5 $\frac{1}{2}$ × 4 $\frac{1}{4}$ in.)

[Probably Jaipur, late 18th Century]

- 101 NAT RAGINI: a mounted warrior battling with foot soldiers, one of whom lies slain, dominant colours green, orange and gold, silver and red borders, black white and yellow rules, the blue album leaf with an inscription above *applied—miniature* 16 × 12cm. (6 $\frac{1}{4}$ × 4 $\frac{3}{4}$ in.), leaf 33 × 23cm. (13 × 9in.) [Jaipur, circa 1800]; and a folio of *devnagari* script written by two hands—24 × 19cm. (9 $\frac{1}{2}$ × 7 $\frac{1}{2}$ in.) (2)

[Probably Rajasthan, 19th Century]

- 102 A EUROPEAN, wearing a gold brocade jacket and blue hat, caressing a lady dressed in a yellow *sari* and blue shawl, grey background, oval format with white surround, *glazed*, *some flaking and staining*—14 × 10.7cm. (5 $\frac{1}{2}$ × 4 $\frac{1}{4}$ in.), overall 19 × 12.8cm. (7 $\frac{1}{2}$ × 5in.)

[Jaipur, circa 1800]

Plate 25

- 103 ILLUSTRATION TO THE SHIVA SAGATI, a ruler untying his turban after being involved in an affray, courtiers attempting to calm the intruder, dominant colours white, yellow, blue and green against a brilliant red ground, yellow panel above with text in black *devnagari*, yellow border between black rules, black and white rules on red leaf—overall 27.2 × 23.5cm. (10 $\frac{3}{4}$ × 9 $\frac{1}{4}$ in.)

[Mewar, circa 1720-30]

- 104 KRISHNA AND HIS LOVE floating on a lake, the black barge decorated with gold, the white palace buildings reflected in the greenish-blue water, green hills behind, black border, *slight flaking in places, mounted—painted surface* 24.5 × 37.5cm. (9 $\frac{5}{8}$ × 14 $\frac{7}{8}$ in.)

[Probably Udaipur, circa 1850]

Plate 25

- 105 GARUDA flying through the night sky with Lakshmi and Vishnu, *small hole, minor rubbing*, yellow border between black rules, on red leaf, *trimmed, mounted—painted surface* 22.7 × 18.5cm. (8 $\frac{7}{8}$ × 7 $\frac{1}{8}$ in.)

[Kotah, late 18th Century]

- 106 Illustration to the Ramayana: Rama and Lakshmana leading the monkey army against Ravanna and his demons, dominant colours orange, green and grey, black and white rules on red leaf, *edges defective—overall* 16.5 × 31.5cm. (6 $\frac{1}{2}$ × 13 $\frac{3}{8}$ in.)

[Rajasthan, folk style, circa 1800]

- 107 Illustration to an unidentified manuscript: devotees listening to a religious discussion between a priest and a sage outside a temple, dominant colours yellow, green and white, triple black and white rules on a yellow border, outer leaf red, *some flaking, edges defective—overall* 14.5 × 31cm. (5 $\frac{3}{4}$ × 12 $\frac{1}{4}$ in.)

[Rajasthan, folk style, circa 1800]

- 108 Illustration to the Bhagvata Purana: Krishna showing his divinity by leading the cattle to safety, his divinity being recognised by Brahma, dominant colours green, brown and white, narrow yellow border between black rules, white rules on red leaf, inscribed in *devanagari—miniature* 17.2 × 29.8cm. (6 $\frac{3}{4}$ × 11 $\frac{3}{4}$ in.), leaf 23 × 36cm. (9 × 14 $\frac{1}{8}$ in.)

[Datia, folk style, early 19th Century]

- 109 PATMANJARI RAGINI: a princess pining for her lover seated on a terrace conversing with a confidante, hand-maidens in attendance, dominant colours pink, white, gold and blue, *slight flaking*, narrow white border and yellow panel with text above, laid down on red leaf with black rules, *lacking lower border, mounted—miniature* 34.5 × 25cm. (13 $\frac{5}{8}$ × 10 $\frac{3}{8}$ in.)

[Malwa, circa 1680]

Plate 26

- 110 PRITHVI-SINGH WORSHIPPING the image of Krishna in a garden, dominant colours white, orange and green, inscribed 'Prithvi-Singh' *mounted—*32.4 × 21cm. (12 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in.)

[Datia (Orcha), circa 1780]

For the other portraits of Prithvi-Singh see:

Indian Art in the Collection of George P. Bickford, Cleveland, 1975, no. 89

O. P. Sharma, *Indian Miniatures from the Collection of the National Museum*, Brussels, 1974, pl. 55

Plate 26

- 111 Six Indian playing cards, lacquered cloth, each with a mythical beast or a divinity, *slightly flaked—various sizes, largest diam.* 9cm. (3 $\frac{1}{2}$ in.), *smallest* 7cm. (2 $\frac{3}{4}$ in.)

(6)
[Orissa, late 19th Century]

COMPANY SCHOOL

- 112 A PRINCE OF GWALIOR, richly bejewelled and decorated, dominant colours pink, white and grey, *laid down, mounted—*21.6 × 13.3cm. (8 $\frac{1}{2}$ × 5 $\frac{1}{2}$ in.)

[Gwalior, late 19th Century]

- 113 A DANCER, wearing a white sari and red hat, richly jewelled, blue background, *oil on canvas, framed—*59 × 49.5cm. (35 $\frac{1}{4}$ × 19 $\frac{1}{2}$ in.)

[Probably Delhi, second half 19th Century]

- 114 TRAVELLING ENTERTAINERS leading a five-legged cow caparisoned with a colourfully embroidered cloth, dominant colours green, white and orange, bluish-grey sky, black rule on white border, *some flaking—overall* 40.5 × 30.5cm. (16 × 12in.)

[Tanjore, circa 1805]

- 115 TRAVELLING MUSICIAN and his wife, the man wearing a head-dress decorated for the festival of Muhurram, both carrying drums, dominant colours green, brown and white, greyish-blue sky, black rules on white border, *top and lower edges trimmed—painted surface* 34.5 × 22cm. (13 $\frac{5}{8}$ × 8 $\frac{3}{8}$ in.)

[Tanjore, circa 1805]

- 116 AN ARCHER AND HIS WIFE, he dressed in black with a gilded bow and pink quiver, she dressed in a brilliant orange and yellow *sari* edged in gold, bluish-grey sky—28 × 24cm. (11 × 9½in.) [Tanjore, circa 1805]; and another similar, the man dressed in white with an orange and gold turban, holding a spear, his wife dressed in a dark green *sari*, bluish-grey sky—28 × 23.5cm. (11 × 9¼in.) (2) [Tanjore, circa 1805]
- 117 Two paintings on mica, a man pulling an overloaded bullock cart carrying household possessions, mounted—9.5 × 14cm. (3¾ × 5½in.) [Patna, circa 1840]; an elephant bearing a *howda* with attendants waiting for the ruler—10.7 × 15cm. (4¼ × 5⅞in.) [Tanjore, circa 1850] (2)
- 118 A SELLER OF SONGBIRDS with his wife who holds a hookah and a fan, the figures dressed in orange and white, green landscape, blue background, mauve leaf—*painted surface* 25 × 16.8cm. (9⅞ × 6⅝in.) [Tanjore, circa 1850]
- 119 VISHNU BATTLING WITH RAVANNA, each wearing a brilliant yellow or red *dhoti*, a pair of colourfully decorated *nandi* rushing across the landscape beyond, black rules on white border, *some flaking and staining*—*painted surface* 26.5 × 17.5cm. (10¾ × 6⅞in.) [Patna, circa 1850]
- 120 DEVI ENTHRONED seated on a lotus, dominant colours orange and blue, laid down, black and gold borders between white and black rules, *slight creasing*—overall 26.5 × 17.8cm. (10¾ × 7cm.) [Delhi, circa 1850]
- 121 Five paintings on mica, in two mounts, two depicting notables travelling in palanquins, a man galloping on a brown stallion followed by a groom, a notable on an elephant and one other—*each approx.* 11 × 14.5cm. (4⅜ × 5¾in.) (2) [Patna, circa 1840]
- 122 Eight paintings on mica, in two mounts, most depicting household servants, *each approx.* 14 × 10.1cm. (5½ × 4in.) (2) [Patna, circa 1840]

- 123 Five paintings on mica, in two mounts, three depicting a cavalry officer, a man riding a camel and farmers at a well—*each approx.* 16 × 10.8cm. (6¼ × 4¼in.) [Tanjore, circa 1840]; and two others, one depicting a notable riding on an elephant—21 × 16.5cm. (8¼ × 6½in.), and a notable riding in a horse-drawn carriage—9.5 × 14.5cm. (3¾ × 5¾in.) [Patna, circa 1840] (2)
- 124 Ten paintings on mica, in three mounts, depicting various trades and casts including the local gaol, ferries crossing a river, and guards on duty outside a castle—*various sizes, largest* 11.5 × 16.5cm. (4½ × 6½in.), *smallest* 11 × 7.3cm. (4⅜ × 2⅞in.) (3) [Tanjore, circa 1850]

PAHARI MINIATURES

- 125 ILLUSTRATION TO THE 'SHANGRI' RAMAYANA: Part III *Aranya kanda*. Rama and Sita seated on a goatskin beneath a tree, Lakshmana standing behind them, greeted by four sages from the hermitage of Sutikshana, Sita dressed in red and green, all the other figures wearing pink *dhotis*, yellow background, red border with black and white rules, inscribed above in black *takri*, *good condition*—*painted surface* 17.5 × 28.5cm. (6⅞ × 11¼in.), overall 20.4 × 31.8cm. (8 × 12½in.)

[Kulu, circa 1700-1710]

A fine example of Style IV of this series, which is closely related to the *Madhavanala Kamakandala*, believed to have been painted by a Bilaspur artist working in Kulu. For a full discussion of this series, and style IV in particular see W. G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, I, pp. 325-329, 11, figs. 5 (I-III) p. 243

Plate 27

- 126 MANINI NAYIKA: Radha being cajoled by attendants to overcome her anger and join Krishna in the chamber above, dominant colours white, red, yellow and grey, *minor staining*, black and white rule on red border *defective*, mounted—*miniature* 25.3 × 16.5cm. (10 × 6½in.), overall 30 × 21cm. (11¾ × 8¼in.)

[Guler, circa 1780]

EX COLLECTION: S. C. Welch

PUBLISHED: Fogg Art Museum Calender, 1975

Plate 28

- 127 ILLUSTRATION TO THE BHAGVATA PURANA: USHA SWAPNA (THE DREAM OF USHA). Beautiful Usha falls deeply in love with the lotus-eyed youth of her dreams; an artist, sketching after Usha's description, discovers the man is Krishna whom he brings to Usha's palace, where he falls asleep; on waking he sees Usha, who pretends to go away as Krishna reaches out for her, radiant soft palette, dominant colours white, pale yellow and green with some brilliant yellow, *oval format*, gold corner cartouches with polychrome scrolling flowers, dark blue border with gold floral motif, yellow and black rules, pale grey border with white lotuses and green leaves, *mounted*, EXCELLENT CONDITION—*miniature* 19.5 × 13.5cm. (7 $\frac{3}{4}$ × 5 $\frac{3}{8}$ in.), leaf 27.5 × 21cm. (10 $\frac{7}{8}$ × 8 $\frac{3}{8}$ in.)

[Garhwal, circa 1800]

PUBLISHED: W. G. Archer, *Garhwal Painting*, London, 1954, pl. 3

Plate 28

128 WITHDRAWN

- 129 RADHA AWAITING HER LOVER on a terrace, wearing a mauve *sari* and crimson *odni*, her two confidantes in orange and blue, seated together on a yellow floral rug by a fountain, blossoming shrubs by the balustrades, pink-crested hills by the lake beyond, *top right corner rubbed*, blue border between black rules, red leaf, *left corner defective not affecting painted surface—miniature* 24 × 16.5cm. (9 $\frac{3}{8}$ × 6 $\frac{1}{2}$ in.), overall 27.5 × 20.3cm. (10 $\frac{3}{4}$ × 8in.)

[Garhwal, circa 1780-1790]

Plate 29

- 130 RAMA riding a composite elephant designed from girls in gaily dressed *kurtas*, dominant colours orange, yellow, green and red, brown background, *laid down mounted*, *slight creasing*—23.3 × 17cm. (9 $\frac{1}{4}$ × 6 $\frac{3}{4}$ in.)

[Guler, circa 1810]

Plate 29

- 131 ILLUSTRATION TO THE RAMAYANA: Hanuman and Lakshmana leading their forces against Ravanna's hordes of demon cavalry, dominant colours orange, red, white and green, dark blue border with gold floral motif, narrow red rule on pink-flecked outer border, *good condition—miniature* 20.5 × 30.5cm. (8 $\frac{1}{8}$ × 12in.), leaf 25 × 36.5cm. (9 $\frac{3}{8}$ × 14in.)

[Guler, circa 1800]

Plate 30

- 132 ILLUSTRATION TO THE RAMAYANA: the demon seated in a chamber within Ravanna's palace surrounded by golden jewelled water-pots, devouring the sacrificial animals, dominant colours brownish-pink, gold and green, grey background, dark blue border with gold floral motif, narrow red rule on pink flecked border, *good condition—miniature* 20.3 × 30cm. (8 × 11 $\frac{3}{4}$ in.), leaf 25 × 35cm. (9 $\frac{7}{8}$ × 13 $\frac{3}{4}$ in.)

[Guler, circa 1800]

Plate 30

- 133 DEVI ENTHRONED, wearing an orange *dhoti*, seated on a pink lotus, on a gold and jewel-studded throne, in a white chamber, orange and green awnings behind and yellow and silver above, dark blue border with gold and white floral motifs, pink rules, on pink-flecked leaf, *good condition—miniature* 19.5 × 13.5cm. (7 $\frac{3}{8}$ × 5 $\frac{1}{4}$ in.), leaf 28 × 22cm. (11 × 8 $\frac{5}{8}$ in.)

[Kangra, circa 1820]

EX COLLECTION: R. W. Manley

Plate 31

- 134 RAJA BHUP SINGH OF GULER smoking a hookah, wearing a white *jama*, seated on a blue and buff striped rug facing his son (?) dressed in red, yellow background, blue border, mounted, GOOD CONDITION—22.8 × 18.3cm. (9 × 7 $\frac{1}{4}$ in.)

[Guler, 1820-1830]

Raja Bhup Singh of Guler ruled 1790-1826

For other portraits see:

W. G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, II, fig. 64, p. 116, fig. 69, p. 119

Plate 31

- 135 ILLUSTRATION TO THE DURGA SHABDASHATTI: the bull demon Mahishasura being defeated by Durga mounted on a tiger, dominant colours green, grey and white, dark blue border with white and gold floral motif, double red rules on pink leaf—*miniature* 19 × 24.7cm. (7 $\frac{1}{2}$ × 9 $\frac{3}{4}$ in.), leaf 26.5 × 32cm. (10 $\frac{1}{2}$ × 12 $\frac{5}{8}$ in.)

[Pahari, circa 1830-40]

- 136 A SIKH RULER MEDITATING, leaning against a purple cushion, on a floral rug, richly dressed in orange and green, a red rug over his knees, flowering trees beyond the balustrade, *some staining*—25.5 × 19.5cm. (10 × 7 $\frac{5}{8}$ in.)

[Probably Sikh, circa 1850]

Plate 31

- 137 A WARRIOR, his armour partly designed from composite animals, drawing with grey wash on European paper, slight foxing—20.8 × 12.3cm. (8 × 5in.)

[Probably Sikh, circa 1830]

Plate 31

MUGHAL MINIATURES

- 138 PORTRAIT OF AURANGZEB wearing a mauve *jama* and green turban, gold nimbus, azure background, gold border, laid down on buff leaf—miniature 5 × 4cm. (2 × 1½in.) [Mughal, circa 1635-1640]; portrait of Shah Jehan, drawing with some colour, gold border, laid down—miniature 6 × 5cm. (2½ × 2in.) [Mughal, early 18th Century] (2)

For another portrait of Aurangzeb as a young man see *Paintings from the Muslim Courts of India*, Westerham Press, 1976, No. 142, p. 80

Plate 32 for first item

- 139 PORTRAIT OF NAWAB QULICH KHAN holding a rosary, drawing with touches of colour, narrow gold border between black rules applied—overall 14 × 6cm. (5½ × 2½in.)

[Mughal, early 18th Century]

Plate 32

- 140 PORTRAIT OF THE EMPEROR AKBAR holding a falcon, wearing a brilliant mauve *jama* over brocade trousers, pale green background, gold border between black rules, buff border applied—miniature 14.6 × 9cm. (5¾in. × 3½in.)

[Mughal, late 17th Century]

- 141 PORTRAIT OF SHAH JEHAN wearing a yellow and gold *jama* leaning against a yellow and mauve cushion seated on a gold jewel-studded throne, pale blue background, buff border applied, inscribed above—miniature 16.5 × 12cm. (6½ × 4¾in.)

[Mughal, circa 1700]

Plate 32

- 142 PORTRAIT OF A NOBLEMAN leaning on a long sword wearing a white *jama* and turban with a mauve and gold *patka* over orange and gold trousers, pale green background, minor staining, orange leaf applied, verso inscribed in black *devnagari* 'Sri Ragunat jiri Hassan'—miniature 17 × 11cm. (6¾ × 4¾in.)

[Mughal, middle 17th Century]

Plate 32

- 143 PORTRAIT OF SHAH SHUJA, wearing a mauve *dhoti* leaning against red and crimson cushions, seated on a white rug, blue background, oval, laid down, set within a green surround, the angels holding a canopy above him depicted in gold, *oxidisation*, laid down on an album leaf, buff border with gold floral design, the outer ivory leaf gilt-sprinkled, framed—miniature 11.5 × 9cm. (4½ × 3½in.), leaf 28 × 21.5cm. (11 × 8½in.)

[Mughal, circa 1635-1640]

This appears to be a contemporary portrait of Shah Shuja (1616/17-1659) the second son of Shah Jehan

Plate 33

- 144 A PRINCESS HOLDING A FLOWER, wearing a transparent *jama* over rich gold and mauve brocade trousers, green background, laid down on a Persian album leaf, the green stippled ground with gold floral arabesques, panels of verses in red *nasta'liq* interspersed between decorated cartouches depicting alternately a maiden holding a cup, and a dragon, framed—miniature 13.8 × 7.7cm. (5½ × 3in.), leaf 26 × 16.5cm. (10¼ × 6½in.)

[Mughal, circa 1670]

Plate 33

- 145 A NOBLEMAN chained to the ground beneath a tree, dominant colours green and brown, slight worming top left corner, laid down on an album leaf, the blue and ivory borders with a gold floral motif, framed—miniature 12.5 × 6.3cm. (5 × 2½in.), leaf 21 × 15cm. (8¼ × 5¾in.)

[Mughal, circa 1750]

Clearly based on a European engraving, the subjects may be intended to represent the Turkish sultan Begazi who was imprisoned by Timur

Plate 33

- 146 ILLUSTRATION TO THE RAZMNAMA: warriors in a landscape, two bearing the severed heads of their foes, two mounted archers riding into the distance, dominant colours orange, brown and white against a vivid yellow background, textural panel in lower left page covered with scenes applied later, verso 24 lines of black *naskh* between gold margins and black rules, outer blue rule, leaf trimmed, lacking top edge of text—23 × 22.2cm. (9 × 8¾in.)

[Mughal, circa 1616]

Plate 34

- 147 A PRINCE seated on a terrace listening to female musicians, dominant colours orange, white and green, *some flaking and rubbing, small tears, repaired*, laid down on an album leaf, ivory gilt-sprinkled border between gold rules, outer buff border decorated with floral and animal motifs—*miniature* 27.2 × 17.3cm. (10 $\frac{3}{4}$ × 6 $\frac{3}{4}$ in.), leaf 37 × 25.4cm. (14 $\frac{1}{2}$ × 10in.)

[Provincial Mughal, circa 1750]

THE PROPERTY OF A GENTLEMAN

- 148 ILLUSTRATION TO THE KATHA-SARIT-SAGARA, THE OCEAN OF THE STREAMS STORY: a traveller leaves his oxen to converse with a figure bound high among the branches of a tree, Garuda in the branches above, a palace in the distance, the panel of text above *overpainted* to form the sky, laid down on an album leaf, ivory gilt-sprinkled border, beige outer leaf with gold medallions and floral motif, *mounted—miniature* 14.5 × 8.1cm. (5 $\frac{3}{4}$ × 3 $\frac{1}{4}$ in.)

[Mughal, circa 1590]

At least nine and possibly a dozen leaves from this manuscript formerly were in the Ardeshir Collection which was dispersed in 1964. Two are now in the Los Angeles County Museum and two in the collection of Edwin Binney, 3rd, a further two are in private collections. All the known leaves have been trimmed

Cf. *Heeramaneck Catalogue*, Los Angeles, 1973, nos. 197, a & b

Indian Miniatures in the Collection of Edwin Binney, 3rd, the Mughal and Deccani Schools, Portland, Oregon, 1973, no. 26 a & b, p. 50

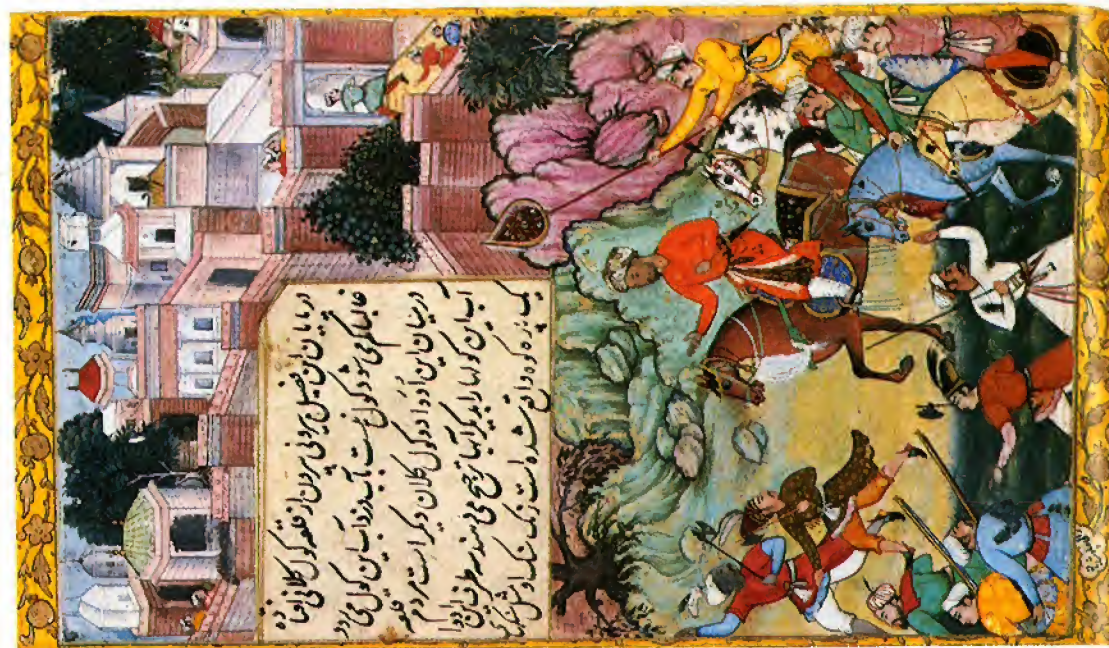
See colour illustration facing page 45

VARIOUS PROPERTIES

- 149 PORTRAIT OF THE EMPEROR AURANGZEB, finely dressed in a gold and white *jama* tied with a mauve and gold embroidered *patka*, pale green background *flaked*, gold sky, laid down on an album leaf with gilt-sprinkled buff and ivory borders, *verso* two lines of black *nasta'liq* on gold ground, signed by 'Nand Lal Sweet Pen', wishing that the beloved's wife should be long and free from grief, laid down, green border with fish-scale design in gold, ivory leaf gilt-sprinkled, *mounted—miniature* 22 × 13cm. (8 $\frac{5}{8}$ × 5 $\frac{1}{8}$ in.), *calligraphy* 10 × 16.2cm. (4 × 6 $\frac{3}{8}$ in.), leaf 36 × 25.7cm. (14 $\frac{1}{2}$ × 10 $\frac{1}{8}$ in.)

[Mughal, circa 1680]

Plate 34



- 150 EQUESTRIAN PORTRAIT of a ruler in a landscape with two attendants, drawing with touches of green and red, the ruler's clothing and the stallion's harness in gold, with some gold leaf in the landscape, trace of a seal illegible, laid down, framed, some staining—20.3 × 11.6cm. (8 × 4½in.)

[Mughal, circa 1605 or circa 1650]

This extremely refined tinted drawing is an eclectic style reminiscent of late Akbari painting. The principal figure appears to be from the Deccan, circa 1600, but the two attendants apparently are depicted in a slightly later style. Either way, the drawing is by a highly accomplished Mughal artist, probably working in the Deccan

Plate 34

THE PROPERTY OF A GENTLEMAN

- 151 ILLUSTRATION TO THE BABURNAMA: BABUR VISITING THE URWAH VALLEY NEAR THE FORT OF GWALIOR, in 1528, accompanied by retainers, a panel of 5 lines of *nasta'liq* inset, very slight flaking in places, laid down on a folio of the *Fahrang-i-Jahangiri*, gold floral motif on yellow ground just visible, the outer border decorated with horses in various positions of motion and vegetation in gold on ivory leaf, verso 35 lines of very fine *nasta'liq*, black with principal words in red, surrounded by a gold motif of fruit and flowers on red ground, the outer border with recumbent lions, goats and other animals among shrubs and hilly landscapes in gold on ivory leaf, framed, VERY GOOD CONDITION—miniature 22.3 × 14.5cm. (8¾ × 6¾in.), leaf 34.5 × 22.2cm. (13½ × 8¾in.)

[Mughal, circa 1589]

A folio from the first version of the Baburnama of circa 1589, which is now dispersed. Many artists of varying abilities worked on this manuscript, and although the artist(s) who worked on this particular illustration is unidentified (the signature perhaps removed when the page was remounted) he is clearly among the more able. A number of leaves are in the Victoria and Albert Museum, some of which are published in *Paintings from the Muslim Courts of India*, Westerham Press, 1976, Nos. 21-26

A second version was made circa 1590 soon after the completion of the first, and later in 1593 and 1596 a third and fourth version. For a full discussion and detailed analysis of the *Baburnama* Manuscripts see E. S. Smart 'Four Illustrated Baburnama Manuscripts' in *Art and Archaeology Research Papers*, III, London, 1972, and E. S. Smart, *Paintings from the Baburnama: A Study of sixteenth century Historical Manuscript Illustration*, London, PhD, 1977

A full description of Babur's visit to the Urwah valley may be found in A. S. Beveridge, *Baburnama*, 1922, p. 116. The British Museum copy of circa 1590 shows a similar composition in reverse (f. 478r), and a different version of the scene is illustrated in S. Tyulayev, *The Baburnama*, Moscow, 1960, pl. 67

Folios from other manuscripts, notably the Chester Beatty Akbarnama, frequently are found remounted on pages from the *Fahrang-i-Jahangiri* of 1606-7

See colour illustration

VARIOUS PROPERTIES

- 152 A PRINCE VISITING AN ASCETIC at sunset, the four figures dressed in saffron, white, gold brocade and pink, seated on the pale yellow ground by the river, green background, *slight oxidisation, framed*—17.5 × 11.4cm. (6 $\frac{7}{8}$ in. × 4 $\frac{1}{2}$ in.)

[Mughal, circa 1750]

Plate 35

- 153 A PRINCE RECEIVING REFRESHMENT AT A WELL while hunting, the maidens offering him a golden water-pot while others bear them on their heads, fruiting mango tree behind, village in the distance, dominant colours greenish-yellow and grey, signed the work of Kalyan Das, laid down, gold border with polychrome floral motifs, *mounted—miniature* 25.2 × 32.7cm. (9 $\frac{7}{8}$ × 12 $\frac{7}{8}$ in.), *overall* 28.5 × 35.3cm. (11 $\frac{1}{2}$ × 13 $\frac{7}{8}$ in.)

[Mughal, circa 1730-1750]

Plate 36

- 154 A PRINCESS FEASTING ON A TERRACE, leaning against rich gold brocade cushions, edged with green velvet, a transparent green robe draped over her shoulders, seated on a yellow floral rug laid on a white terrace, grapes, pomegranates and dates placed before her, pink flowers beyond the orange balustrade, grey background, gold border, SIGNED MUHAMMAD RIZA-I-HINDI, AH 1175, *framed, EXCELLENT CONDITION*—21 × 15cm. (8 $\frac{1}{4}$ × 5 $\frac{7}{8}$ in.)

[Mughal, AH 1175/AD 1761]

Although little is known about Muhammad Riza-i-Hindi, he was evidently a highly accomplished artist, whose work has many features of both Mughal and Persian painting. The face of this princess appears to be almost a prototype of the later Qajar style. Rather than being a Persian artist who worked in India, it seems more likely that he was trained in the Mughal atelier and went to Persia with Nadir Shah after his invasion of Delhi.

For another painting by this artist see *Indian Miniature Painting from the Collection of Edwin Binney 3rd, The Mughal and Deccani Schools*, fig. 86, p. 109.

Plate 37

- 155 A MOTHER AND CHILD, she dressed in a vivid orange and gold cloak over a pale mauve dress, the child in gold holding an orange fruit, pale green background, laid down on an album leaf, ivory border with gold floral motif, outer pink border gilt-sprinkled, *framed—miniature* 21 × 14.5cm. (8 $\frac{1}{4}$ × 5 $\frac{3}{4}$ in.), *leaf approx.* 32 × 25cm. (12 $\frac{5}{8}$ × 9 $\frac{7}{8}$ in.)

[Provincial Mughal, circa 1750]

Plate 38

- 156 PORTRAIT OF A PRINCE, wearing an archer's ring and holding a fruit, *ink drawing with wash*, natural ground, religious seal, laid down on an album leaf, narrow beige border with gold floral motif, inscription *applied*, on a blue album leaf with gold floral arabesques, *edges damp-stained not affecting the drawing—miniature* 15.7 × 10cm. (6 $\frac{1}{4}$ × 4in.), *leaf* 31 × 20cm. (12 $\frac{1}{4}$ × 7 $\frac{7}{8}$ in.)

[Mughal, circa 1750]

Plate 38

- 157 A LADY seated on a stool preparing to bathe, an attendant filling the vessels with water, *drawing with touches of colour, damp-stained* laid down on an album leaf, buff and blue border with gold floral motifs, outer leaf gilt-sprinkled—*miniature* 14 × 9cm. (5 $\frac{1}{2}$ × 3 $\frac{1}{2}$ in.), *leaf* 35 × 27cm. (13 $\frac{3}{4}$ × 10 $\frac{5}{8}$ in.)

[Mughal, circa 1780]

Plate 38

- 158 BHILS HUNTING DEER at night by torchlight, their camp in the distance, dominant colours green and grey, laid down on an album leaf, double dark green borders with a silver and gold floral design, the central panel with yellow and pink flowers on ivory leaf—*miniature* 14.5 × 8.7cm. (5 $\frac{3}{4}$ × 3 $\frac{3}{8}$ in.), *leaf* 39.5 × 28cm. (15 $\frac{1}{2}$ × 11in.)

[Provincial Mughal, late 18th Century]

- 159 PORTRAIT OF A RULER, seated in a gold jewel-studded throne, dressed in an orange brocade coat over a green *jama*, on a white terrace, pale blue background, gold border, blue leaf, gold and white decorative motif *applied* with inscription 'Shuja Dowlah', *framed—miniature* 27 × 19cm. (10 $\frac{5}{8}$ × 7 $\frac{1}{2}$ in.), *leaf* 32 × 24.5cm. (12 $\frac{1}{2}$ × 9 $\frac{5}{8}$ in.)

[Murshidabad, circa 1765]

Plate 39

- 160 PORTRAIT OF A RULER, wearing a yellow brocade *jama*, seated on a silver throne place on an orange floral rug, two attendants in white holding peacock fans, sunset sky, black and white rule on red leaf, silver and black decorative border *applied, framed—miniature* 21.5 × 13.5cm. (8 $\frac{1}{4}$ × 5 $\frac{1}{4}$ in.), *leaf* 25.5 × 18cm. (10 × 7in.)

[Murshidabad, circa 1800]

- 161 A LADY FLEEING FROM A STORM, wearing a brilliant orange *sari* running to the grey marble chamber decorated with polychrome flowers in *pietradura*, dominant colours orange, grey and black, gold cartouche above, laid down on an album leaf, the dark blue and buff borders decorated in gold, the ivory album leaf gilt-sprinkled, *damp-stained around the edge not affecting the painted surface—miniature* 12 × 7.5cm. (4½ × 3in.), leaf 38.5 × 27cm. (15½ × 10½in.)

[Mughal, circa 1750]

Plate 38

- 162 A NAKED LADY WITH LONG BLACK TRESSES kneeling, holding a long shawl above her head, *drawing on silk with touches of colour*, dark grey background, laid down on an album leaf, pink and green borders with gold leafy design, ivory leaf gilt-sprinkled, *damp-stained at edges not affecting the drawing—miniature* 11.2 × 6cm. (4½ × 2½in.), leaf 38.5 × 27cm. (15½ × 10½in.)

[Mughal, circa 1780]

- 163 PORTRAIT OF MIR JAFAR, wearing a white *jama* with rich gold-embroidered *patka* and matching turban, leaning on a long sword with pink scabbard, pale grey background, dark blue border, orange leaf, *verso* inscribed 'Mir Jafar', English translation beneath, *good condition—miniature* 21 × 12.6cm. (8¼ × 4¾in.), leaf 25 × 16.5cm. (9¾ × 6½in.)

[Murshidabad, circa 1780]

- 164 PORTRAIT OF NAWAB SHOOKUT JUNG BAHADUR, wearing a gold-trimmed white *jama* with matching turban, holding a flower and rosary, pale grey background, dark blue border on orange leaf, *verso* inscribed 'Nawab Shookut Jung', English translation beneath—*miniature* 21 × 13cm. (8¼ × 5½in.), leaf 25 × 16.8cm. (9¾ × 6½in.)

[Murshidabad, circa 1780]

- 165 PORTRAIT OF THE ASCETIC SHAH SHERAF ALI KELUNDER seated on a polychrome floral rug outside his pink-walled hut, dressed in a blue robe, white foreground, grey background, orange leaf, *verso* inscribed 'Shah Sheraf Ali Kelunder', English translation beneath, *good condition—miniature* 21.8 × 13.4cm. (8½ × 5¼in.), leaf 25.5 × 17cm. (10 × 6¾in.)

[Murshidabad, circa 1780]

Plate 39

- 166 PORTRAIT OF BHAG BAHY, wearing a brown and gold brocade robe, standing beneath a blossoming tree, holding a garland of flowers, pale green background, laid down on red leaf, *verso* inscribed 'Bhag Bahy', English translation beneath — *miniature* 21 × 12cm. (8¼ × 12¼in.), leaf 25.5 × 16.3cm. (10 × 6½in.)

[Murshidabad, circa 1780]

Plate 39

- 167 PORTRAIT OF NAWAB DOORAN OF BIHAR, wearing a gold-trimmed pink brocade *jama* and a richly jewelled turban leaning on a long sword, in a gilt scabbard, grey background, red leaf, *good condition, verso* inscribed 'Nawab Dooran of Bihar', English translation beneath—*miniature* 22.3 × 12.8cm. (8¾in. × 5in.), leaf 26.8 × 17cm. (10½ × 6¾in.)

[Murshidabad, circa 1780]

Plate 39

- 168 PORTRAIT OF NAWAB MUHAMMAD JAFAR BAHADUR, seated on a richly embroidered rug surrounded by sweetmeats, smoking a hookah, on a terrace with an attendant, dominant colours gold, yellow and brown, grey background, *face flaked, three horizontal creases*, gold border, crimson leaf, *verso* inscribed 'Nawab Muhammad Jafar Bahadur', English translation beneath—*miniature* 25 × 16cm. (9¾ × 6¼in.), leaf 28.5 × 19.5cm. (11¼ × 7¾in.)

[Murshidabad, circa 1780]

- 169 THREE MAIDENS BATHING IN A STREAM at sunset, one playing the *tambura* while the others listen beneath the trees, dominant colours white, grey and green, *good condition*, laid down on an album leaf, pink border between grey rules, outer ivory border with narrow gold lines—*miniature* 17.7 × 10.8cm. (7 × 4¼in.), leaf 26 × 17.2cm. (10¼ × 6¾in.)

[Murshidabad, circa 1780]

Plate 40

- 170 STUDY OF A GOLD-MANTLED CHLOROPSIS (mina bird), the brown plumage tipped with black, a black head, yellow eyes, beak and legs, floral sprays to either side, pale green background, *slight flaking at edges*, laid down on an album leaf, dark blue border with gold leafy design, ivory leaf gilt-sprinkled, *damp-stain not affecting painted surface—miniature* 15.5 × 10.5cm. (6¼ × 4¾in.), leaf 36.7 × 25cm. (14½ × 9¾in.)

[Mughal, circa 1620]

Plate 40

- 171 A YOGINI, seated beneath a tree outside a hut with two others, smoking a hookah, receiving the gifts of fruit brought by three devotees at night, the figures dressed in pink, gold and yellow bright against the brown and grey background and the green trees, *mounted*, GOOD CONDITION—28 × 20.5cm. (11 × 8½in.)

[Provincial Mughal, circa 1760]

Plate 40

- 172 A YOUNG MAN MAKING LOVE to a lady who caresses the feet of a sick old man lying in bed propped up by pillows, a candle beside him, dominant colours green, yellow and white, *erotic*, laid down on an album leaf, two verses in black *nasta'liq* on gold within blue panels to each side, dark blue border, the album leaf gilt-sprinkled, *framed*—10 × 15cm. (4 × 5½in.), leaf 23 × 34.5cm. (9 × 13½in.)

[Probably Mughal, late 18th Century]

The eclectic style of this miniature combines elements of Mughal, Persian and Pahari painting

- 173 DIPAK RAGA: lovers caressing on a bed by candlelight attended by hand-maidens, listening to the four female musicians, sweetmeats and fruit beside them, on a terrace before a pavilion, dominant colours gold, white, orange and green, grey sky, yellow panel above, dark green border with silver leaf motifs between gold rules, laid down on an album leaf, brown, beige and blue borders gilt-sprinkled, *mounted*, good condition—miniature 29 × 18.5cm. (11½ × 7¼in.), leaf 44.5 × 31cm. (17½ × 12¼in.)

[Provincial Mughal, probably Lucknow, circa 1760-1780]

Plate 41

- 174 LOVERS EMBRACING on a terrace by moonlight after playing *holi*, the ground and cushions and their robes covered in magenta spray, two confidantes seated beside them dressed in orange and green, grey background, gold and red border with star motif, outer gold border, orange gilt-sprinkled leaf, *slightly flaking*, *mounted*—miniature 21.5 × 12.7cm. (8½in. × 5in.), leaf 29 × 20cm. (11½ × 7¾in.)

[Provincial Mughal, late 18th Century]

Plate 41

- 175 A PRINCESS richly bejewelled wearing a transparent gold-edged white shawl over a green and gold skirt, reclining against yellow and green brocade cushions, a cat beside her on a blue and white floral rug, *slight flaking*, *mounted*—miniature 15.3 × 11cm. (6 × 4¼in.)

[Probably Jaipur, circa 1850]

Plate 25

- 176 A PRINCESS FALCONING mounted on a richly caparisoned white steed followed by a hunting party of ladies on foot, by a lake, city and fort beyond the hills, dominant colours brown, blue and gold, gold border, on an album leaf decorated with floral scrolls in gold with touches of pink and green, *mounted*—miniature 22 × 33.2cm. (8½ × 13½in.), leaf 36.5 × 48cm. (14½ × 6¾in.)

[Delhi, circa 1870]

- 176A ILLUSTRATION TO THE SHAHNAMEH: news comes to Gudarz of Kay Khusraw's arrival, the five mounted cavalymen galloping across a lush green landscape on heavily armoured steeds, two lines of black *nasta'liq* in four columns above and below, dominant colours green, yellow and blue, *some flaking and staining*, *sky overpainted*, verso 23 lines of black *nasta'liq*, four columns between black and gold rules, outer margin ruled in gold, black, blue and red, *mounted*—miniature 21 × 17cm. (8½ × 6¾in.), leaf 27 × 18.4cm. (10½ × 7¼in.)

[Sultanate, middle of the 16th Century]

- 177 TWO PORTRAITS OF SHAH JEHAN AND MUMTAZ MAHAL, on ivory, each seated on an ornate silver chair on a balcony overlooking the river, the grey marble chamber intricately worked with gold, Shah Jehan dressed in pink and gold brocade with a green shawl, Mumtaz Mahal with a blue brocade jacket over a pink waistcoat and yellow brocade shirt, both richly bejewelled, *oval*, *framed*, good condition—each 32.5 × 21.5cm. (12¾in. × 8½in.) (2)

[Delhi, circa 1850]

Plate 25

THE PROPERTY OF AN AMERICAN COLLECTOR

Sold by order of the Beneficiaries

- 178 EQUESTRIAN PORTRAIT OF AHMAD SHAH (?) riding a finely compared bay stallion, dressed in a green *jama*, richly bejewelled, holding a spear, green background, sunset sky, laid down on an album leaf, gold border between black rules on buff leaf—23.3 × 15cm. (9 $\frac{1}{8}$ × 5 $\frac{7}{8}$ in.), leaf 29 × 20.5cm. (11 $\frac{3}{8}$ × 8in.)
[Mughal, circa 1735]

There are few known portraits of Ahmad Shah (ruled 1748-1754). Two others are published in: *Indian Miniature Painting from the Collection of Edwin Binney 3rd., The Mughal and Deccani Schools*, Portland, Oregon, 1973, fig. 81, p. 106; and S. C. Welch, *A Flower from Every Meadow*, Asia House Gallery, 1973, No. 68, p. 115

Plate 41

- 179 TIMUR ENTHRONED on a terrace wearing a green and mauve embroidered coat over his yellow *jama*, meditating, some *oxidization*, dark green border with mauve floral decoration—overall 17.2 × 12cm. (6 $\frac{7}{8}$ × 4 $\frac{3}{4}$ in.)
[Mughal, late 18th Century]

- 180 PORTRAIT OF A RULER holding a staff, wearing a yellow and green coat over a white *jama*, white foreground, blue background, sunset sky, gold border between black rules, beige leaf *applied*, verso inscribed in *pali*, and 'Nizam Ali Khan of Hyderabad, no. 23' in an English hand—miniature 22 × 13.5cm. (8 $\frac{5}{8}$ × 5 $\frac{1}{4}$ in.), overall 31.5 × 19.5cm. (12 $\frac{1}{4}$ × 7 $\frac{3}{4}$ in.)
[Mughal, circa 1750]

Plate 42

- 181 PORTRAIT OF AKBAR, nimbate, wearing a white *jama* and orange turban, seated on a high-backed stool surrounded by gold and orange floral brocade cushions, on a terrace, some *oxidisation*, dark green border with mauve floral design—overall 17.3 × 11.8cm. (6 $\frac{7}{8}$ × 4 $\frac{5}{8}$ in.)
[Mughal, late 18th Century]

- 182 PORTRAIT OF ?MADHU SINGH OF JAIPUR wearing a fine green embroidered *jama* with tied gold brocade *patka* and a matching turban, pale green background, *small hole*, foreground infilled where flaked—20.3 × 14.5cm. (8 × 5 $\frac{3}{4}$ in.)

[Provincial Mughal, probably Jaipur, late 18th Century]

Plate 42

- 183 BAZ BAHADUR AND RUPMATI riding together at night, dominant colours orange, gold, white and grey, laid down on an album leaf, brown border with gilt floral motifs—overall 18.6 × 27.3cm. (7 $\frac{3}{8}$ × 10 $\frac{3}{4}$ in.)
[Delhi, circa 1800]

Plate 42

- 184 A PRINCE AND HIS LOVER lying together on a bed listening to musicians, an old crone in attendance, a courtesan trying to restrain an intruding rival lover overcome with jealousy, on a terrace at night, dominant colours gold and blue, laid down on an album leaf, dark blue border with gold floral motifs, some *staining*—miniature 22 × 16cm. (8 $\frac{5}{8}$ × 6 $\frac{1}{4}$ in.), leaf 27 × 20cm. (10 $\frac{5}{8}$ × 7 $\frac{7}{8}$ in.)
[Delhi, circa 1800]

- 185 A PRINCESS AND ATTENDANTS performing *pūja* before a *shiv lingam* in a golden pavilion at night, their devotions watched over by a priest, dominant colours gold and grey, laid down on an album leaf, pink and green borders with gold floral motifs, *minor staining*—miniature 22.6 × 14.6cm. (9 $\frac{1}{4}$ × 5 $\frac{3}{4}$ in.), leaf 30 × 21cm. (11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ in.)
[Delhi, circa 1800]

Plate 42

- 186 A RULER enthroned on a dais, his son beside him receiving a petition from a courtier, in a garden, dominant colours red, blue, green and gold, some *flaking and staining*—22.5 × 17cm. (9 $\frac{1}{4}$ × 6 $\frac{3}{4}$ in.)
[Delhi, circa 1850]

- 187 DEVI ENTHRONED, seated on a lotus on a silver and gold throne, the leaf motif on her robe composed of *Sanskrit* inscriptions, green background laid down, black border with spotted circular motif in gold—overall 14.5 × 11.5cm. (5 $\frac{3}{4}$ × 4 $\frac{1}{2}$ in.)
[Murshidabad, late 18th Century]

VARIOUS PROPERTIES

- 188 NAQF PAPERS sent by Raja Govind Bakhsh of Bhonsla (Raja of Satara), by Jhano-ji and Madhu-ji Bhonsla. Urdu manuscript, 28 leaves plus 4 fly-leaves, black *nasta'liq*, 9 lines, Indian paper, dated 1822, the last fly-leaf inscribed in European hand 'Persian Memoirs respecting the Bhonsla-Letters and Extracts of Documents sent to me by Rajah Govind Bakhsh, the Nizam's Chief Officer in Berar', between boards, the spine and corners brown morocco—23 × 14.8cm. (9 × 5 $\frac{3}{4}$ in.)
[India, AD 1822]

The papers refer to events of AH 1195/AD 1780, in which the Maratta kings of Satara were involved

- 189 FIRDAWSI: SHAHNAMEH, Persian manuscript, 2 Vols., Vol. I, 284 folios plus 4 fly-leaves, Vol. II, 221 folios plus 4 fly-leaves, each four columns of black *nasta'liq* with headings in red between gold and black rules, gold margins with red, black and blue rules, text re-set in brown leaf probably when rebound, Vol. I, one folio with text in gold cloud-bands and decorated border part of a double-page illumination, FIVE MINIATURES IN GOOD CONDITION, Arabic colophon naming the SCRIBE ABDUL RAHMAN, *recto* of final fly-leaf annotated 'Fazl Ali Khan', *verso* bearing the seal of Fazl Ali Khan Salim Dated AH 1226/AD 1811, Vol. II, one side of similarly illuminated double-page, FIVE MINIATURES IN GOOD CONDITION, Arabic colophon repeating the name of the scribe 'to the Glory of God, copied by the slave Abdul Rahman', both Vols. in late nineteenth century brown morocco binding with central motif gills, in buckram case—text 23 × 13.5cm., leaf 34 × 23cm. (2)
[Delhi, circa 1800]

An annotation in a sprawling *nasta'liq* on the final fly-leaf of Vol. I states that the manuscript was purchased from the Fort of Akbarabad (Agra) for 140 rupees

Plate 43

The following five lots are folios from the *Shahnameh* illustrated in Kashmir during the second half of the 18th century. Each has panels of text above and below the illustration, *verso* with 23 lines of fine black *nasta'liq* with headings in blue, in 4 columns between gold borders with black rules. The outer leaf is wormed not affecting the painted surface—textual area 22 × 12.5cm. (8½ × 4¾in.), folio 30.3 × 19.2cm. (12 × 7½in.); all are framed

- 190 THE EXECUTION OF NUSHIRWAN'S ERRING WIFE and her lover, the figures suspended from a tree by their ankles observed by the king, dominant colours mauve, green and red, *some worming at the top*

Plate 43

- 191 SAWAH SLAIN BY BAHRAM CHUBINA, the two horsemen riding black and white stallions in a pink landscape covered with blue boulders, their armies beyond the brow of the hill, *worming at the top*

Plate 43

- 192 BAHRAM CHUBINA MURDERED BY QULUN, his murderer being captured and held by attendants, dominant colours mauve, blue, green and white, *minor worming*

- 193 NUSHIRWAN, KING OF HIND, being demonstrated the game of chess, the figures seated on a yellow and red floral rug on a terrace, red pavilion behind, *minor worming*
- 194 ZAHHAK CHAINED ON MOUNT DAMAWAN, below Faridun sits feasting, listening to musicians, *worming in top and lower panels, central and horizontal creases where folded*

DECCANI MINIATURES AND MANUSCRIPTS

The following four lots are from a Ragamala series painted in sub-style of the Deccan, during the second half of the eighteenth century. Another example from this group is published in: *Indian Miniature Paintings from the Collection of Edwin Binney, 3rd. The Mughal and Deccani Schools*, Portland, Oregon, 1973, No. 165, p. 181. Each bears the identification of the *Raga* in an upper panel, written in a loose *nasta'liq* which is not always legible, and is surrounded by a yellow border with black rules—within borders approx. 31.5 × 17.6cm. (12½ × 6¾in.), leaf 38.5 × 22.2cm. (15¼ × 8¾in.)

- 195 KAMOD RAGINI, first wife of *Dipak*, standing beneath a tree by a pool holding a severed head in one hand and a scimitar in the other, dominant colours green, orange and purple
- 196 MARU RAGA, first son of *Malkaus* standing by a tree between two trees holding a spear, dominant colours green and orange, pale yellow background
- 197 SHANKHABHARN RAGINI, seventh son of *Megha*, standing beneath a fruiting mango tree by a pool, dominant colours green, magenta and gold

Plate 44

- 198 FOUR DAUGHTERS OF MALKAUS RAGA, seated on rocks in pairs, each leaning against a tree, by a pool, dressed in yellow, mauve, orange and blue *saris*, dominant colour green

- 199 TREATISE ON PHYSICAL LOVE. Urdu manuscript, 108 leaves plus 19 fly-leaves, the preface 15 lines, black *nasta'liq*, headings and principal words in red, single or double column, the text interspersed with ONE HUNDRED AND SEVEN ILLUSTRATIONS, *erotic*, depicting numerous positions of love-making between various types of persons and sexes, the figures depicted against vivid backgrounds, frequently of yellow or orange, performing on brightly coloured rugs, dominant colours throughout green, orange, yellow and mauve, gold and black rules, the outer margins of buff or ivory leaf annotated, nineteenth century Indian binding of brown morocco with stamped central and side medallions gilt, *frayed and worn at edges*—text 19 × 9cm. (7½ × 3½in.), folio 25.5 × 14.5cm. (10 × 5¾in.)

[Hyderabad, circa 1750]

Plate 44

- 200 PORTRAIT OF A SAINT meditating, pale pink robe edged in green around his shoulders over a white *jama*, leaning against red and green cushions on a rug, pale green background, laid down, gold border with blue floral motif, ivory leaf decorated in gold—*miniature* 16.5 × 10cm. (6½ × 4in.), leaf 27 × 18.5cm. (10½ × 7¼in.)

[Deccan, second half 18th Century]

- 201 A RULER ENTHRONED beneath a golden canopy receiving a prince who stands before him, an attendant behind, on a terrace, dominant colours gold, white, mauve and blue, *slight oxidisation, minor stains*, laid down on an album leaf, narrow gold border, buff and blue borders with gold floral motif, *small split not affecting the miniature*, verso decorated with stylised mauve and green flowers, *pali* inscription, 'Shah Jehan' in an English hand—*miniature* 25.8 × 15.8cm. (10½ × 6¼in.), leaf 33.4cm. × 22.3cm. (13½ × 8¾in.)

[Hyderabad, circa 1750]

Plate 44

- 202 PORTRAIT OF A DECCAN RULER with an attendant richly dressed in pale green brocade over a dark green *jama*, *face flaked*, the attendant in purple, green background, laid down on an album leaf, white, black and silver rules, verso inscribed in *pali* and 'Naur Jung No. 10' in an English hand—*miniature* 25 × 16.5cm. (9¾ × 6½in.), leaf 29.5 × 20.7cm. (11½ × 8¼in.)

[Deccan, late 18th Century]

- 203 A PRINCE ENTHRONED on a terrace, wearing a green *jama*, leaning against gold and mauve brocade cushions, by a fountain, dark blue background, *oxidisation, a few damp-stains at lower edge*, narrow gold border on buff leaf—*miniature* 26 × 16cm. (10¼ × 6¼in.), leaf 32.3 × 22cm. (12¾ × 8½in.)

[Deccan, circa 1800]

- 204 PORTRAIT OF A RULER, wearing a white transparent *jama* over gold brocade trousers and a red and gold turban richly jewelled, dark green background, laid down on an album leaf, *some creasing*, *pali* inscription below *applied*, verso inscribed in *pali* and *urdu*, 'Shah Jehan no. 22' in an English hand—*miniature*—19.5 × 11cm. (7¾ × 4¾in.), leaf 26 × 15.7cm. (10¼ × 6½in.)

[Deccan, circa 1800]

- 205 PORTRAIT OF A RULER OF GOLCONDA wearing a white *jama* and turban, a silver and blue embroidered *patka*, holding a flask, green background, laid down, *some oxidisation and staining*—25.3 × 14.5cm. (10 × 5¾in.)

[Deccan, circa 1800]

Plate 45

- 206 SIKANDER JAH, NIZAM OF HYDERABAD seated on a red and gold brocade rug on a terrace before a pink and white pavilion, receiving gold coins offered by Munif al-Mulk, yellow border into black rules, laid down on orange leaf, inscribed below in black *nasta'liq*, GOOD CONDITION, *framed*—33 × 24.5cm. (13 × 9¼in.)

[Hyderabad, circa 1805]

The inscriptions identify the Nizam, Munif al-Mulk, and the two Hundus as 'Chandulal' and 'the brother of Chandulal'

Sikander Jah ruled 1802-29

Plate 45

- 207 A PRINCESS PLAYING THE TAMBURA seated on a bough, wearing a white floral *sari* and mauve *choli*, green background, laid down on an album leaf with alternately blue and orange borders, outer border ivory with gold floral motif, *framed, slight flaking*—*miniature* 8.5 × 3.7cm. (3¾ × 1½in.), leaf 18.8 × 11.5cm. (7¾ × 4½in.)

[Deccan, probably Bijapur, circa 1650]

Plate 45

- 208 A PRINCESS EATING GRAPES, dressed in gold and mauve brocade seated on a green and mauve stool placed on an orange rug on the white terrace, the pool bordered by multi-coloured flowers, brown background, blue sky, *minor flaking*, laid down on an album leaf, narrow brown and grey borders with gold floral motif, the outer leaf with gold ground, richly decorated with an inner and outer border of floral arabesques in mauve, blue and green, the centre panel with stylised flowers in red, blue and green, *framed*—20 × 11.5cm. (7 $\frac{7}{8}$ × 4 $\frac{1}{2}$ in.), leaf 44 × 31cm. (17 $\frac{1}{4}$ × 12 $\frac{1}{4}$ in.)

[Golconda, circa 1680]

Plate 46

- 209 LADIES BATHING in a pool set in a flowering garden before a pavilion, dominant colours grey, white, orange and gold, laid down on an album leaf, brown and blue borders between gold, black and white rules gilt-sprinkled, outer narrow gold border between orange and black rules, *mounted*—miniature 29.5 × 19.2cm. (11 $\frac{5}{8}$ × 7 $\frac{1}{2}$ in.), overall 34.5 × 24cm. (13 $\frac{5}{8}$ × 9 $\frac{1}{2}$ in.)

[Deccan, early 18th Century]

Plate 47

- 210 A LADY SMOKING A HOOKAH seated on a gold jewel-studded throne on a white terrace dressed in orange and mauve, watching pigeons, sweetmeats and gold vessels before her, *laid down*, yellow border with black rules, orange leaf, *mounted*—miniature 20.5 × 13cm. (8 $\frac{1}{8}$ × 5 $\frac{1}{8}$ in.), leaf 24 × 16.3cm. (9 $\frac{1}{2}$ × 6 $\frac{3}{8}$ in.)

[Hyderabad, 2nd half 18th Century]

Plate 48

END OF SALE

ESTIMATE LIST

Important Islamic Manuscripts and Miniatures

THURSDAY, OCTOBER 12, 1978

Code Name: QATIB

These estimates are the approximate prices we expect to be realised. They are not definitive. They are prepared well in advance of the sale and are subject to revision.

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Lot	£	Lot	£	Lot	£
1	60/100	28	200/300	56	300/400
2	50/80	29	3,000/4,000	57	600/1,000
3	80/120	30	300/400	58	500/800
3A	50/80	31	Refer Dept.	59	200/300
4	200/300	32	Refer Dept.	60	300/350
5	120/150	33	1,500/2,500	61	Refer Dept.
6	140/180	34	1,000/1,500	62	3,000/4,000
7	350/450	35	4,000/5,000	63	5,000/7,000
8	80/100	36	Refer Dept.	64	500/700
9	80/120	37	4,000/6,000	65	4,000/6,000
10	70/100	38	500/700	66	800/1,200
11	200/300	39	400/500	67	80/120
12	30/50	40	200/300	68	100/200
13	300/400	41	1,000/1,500	69	300/500
14	50/70	42	100/200	70	250/350
15	60/100	43	400/600	71	600/800
16	200/300	44	200/300	72	150/200
17	300/400	45	200/300	73	2,500/3,500
18	250/350	46	150/200	74	7,000/10,000
19	250/350	47	100/150	75	5,000/8,000
20	400/500	48	200/300	76	2,000/3,000
21	400/600	49	100/150	77	800/1,200
22	1,000/1,500	50	200/300	78	1,200/1,800
23	400/500	51	400/600	79	400/700
24	60/100	52	400/500	80	300/400
25	500/700	53	100/150	81	400/500
26	6,000/8,000	54	500/700	82	650/850
27	5,000/8,000	55	350/500	83	1,000/1,500

وَاللَّهِ يَوْمَئِذٍ شَهِيدٌ
بِمَا تَعْمَلُونَ

18
21

بِأَعْيُنِنَا جَزَاءُ لِكُلِّ عَمَلٍ
مُتَنَبِّهٌ: يَوْمَئِذٍ نَبْلُو
بِسُوءِكُمْ فِي مِزَانٍ
وَأَيُّكُمْ فِي مِزَانٍ
وَأَيُّكُمْ فِي مِزَانٍ
وَأَيُّكُمْ فِي مِزَانٍ

وَاللَّهُ يَوْمَئِذٍ شَهِيدٌ
بِمَا تَعْمَلُونَ

20
25

أعظم بأي من الأجر غير ذي
على التبريد بالمال غير ذي
والتي تسمى الظلال غير ذي

كأنت لدينا فقاقت كل من غير ذي

تأملت ما على وأغريب
وتأملت الذي تسمى
والتي تسمى بالظلال غير ذي

محكمات في تيقين من شبر لذو شفاق

تأمل ما على أرق الزيت
وتأملت الذي تسمى
والتي تسمى بالظلال غير ذي

ما حوريت فظا الأرواح من جرب لغدي الأعدا

بالتشبيه

كأنت ربحي كادب وقايتها
والتي تسمى بالظلال غير ذي
والتي تسمى بالظلال غير ذي

زرت بلا غمها دغوي معار ضما الغبور بك الحار

بالتشبيه
تأملت ما على وأغريب
وتأملت الذي تسمى
والتي تسمى بالظلال غير ذي

لها معار كنج الخ في مدرو فوق حور في

تأمل ما على أرق الزيت
وتأملت الذي تسمى
والتي تسمى بالظلال غير ذي

فأعد ولا تخفي عيناها ولا تسافر على الأكل

بالتشبيه

كما هو راد خضعت له مصر
العديد على يد
التي تسمى بالظلال غير ذي
والتي تسمى بالظلال غير ذي

أيدى العلاء في الأرواح
خروج يوم أقطاب
فما هو قوسه ولا يطهر
صفر ولا يماها وكان
طارته شمارة مارين
مخيمها حوريتها كلها
الما على حوريتها كلها
بالذهب فاعاد كانه
بعضها شفقك وشنته
خاف والالفة سطوة
مدوم بيت الرطل
في سنة ست وسبع

٢٤٣

أيدى الظاهر في الأرواح
رفاهه خد به إلى
التي تسمى بالظلال غير ذي
والتي تسمى بالظلال غير ذي

الوزير أيدى الظاهر

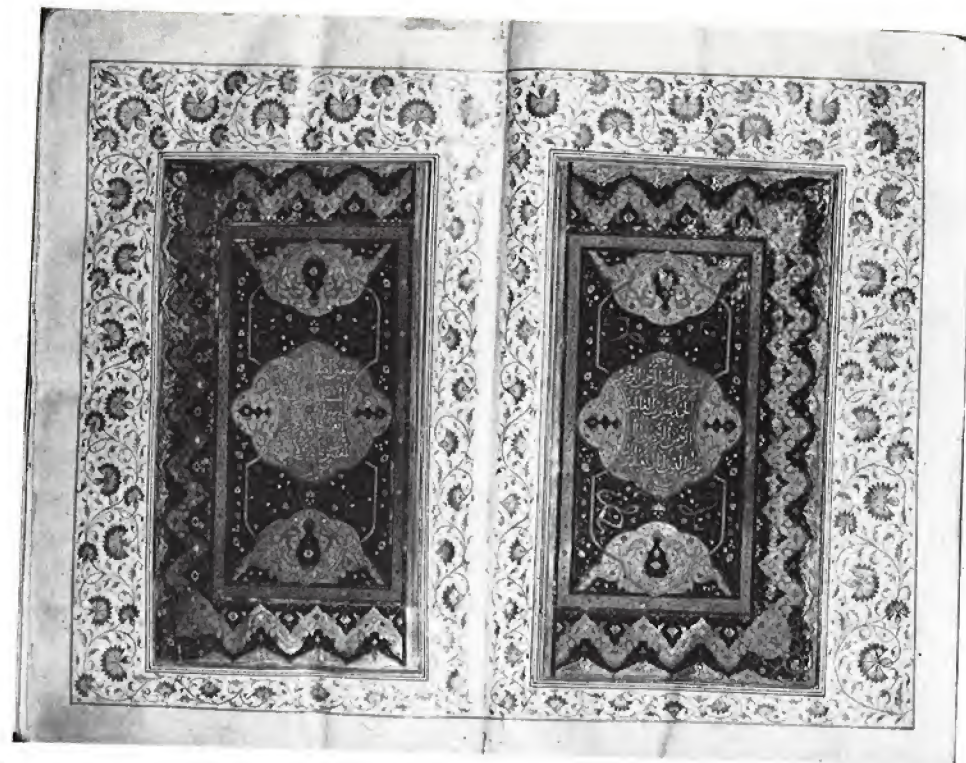
بعدم مؤثرين الشال الذي اتخذته كلبسة السجود
بالفلك السبع الملاكيه وصاروا مثالا للاجيال الذين
تبعواهم فحقير ما فعلوا بالدم شهيدا ولذيق شهوة
الباطل الشهوة التي في فم الطيمه واصطاعوا في الدوم معاذرا
من استشهد بالجهد شهيدا والكل في الطريق الضيق فصاروا
الذين حملوا منذ يوم الدهر نيايا بافتعال انصار وكنه
كان لنا ارحام من كل تعب كسلاهم وكنه فاما الذين
اتوا بالله هذا اقتصا غايه المافورات وميتي ما وصلنا الى ذلك
هو انا الله اما استحقاق حمل الروح القدس وان نصبي
قال الربوا الى كل الذين يريدون روح الله فاوليك
وهو نحن القسوس الذين نلذذ في العذريه وماكنا
سكنى من الهند داخل الى المحبته الى ان طاعناهم فلهذا
كانوا يربوا العظام لاوصفهم بالشعبي لا من تلك الحروف

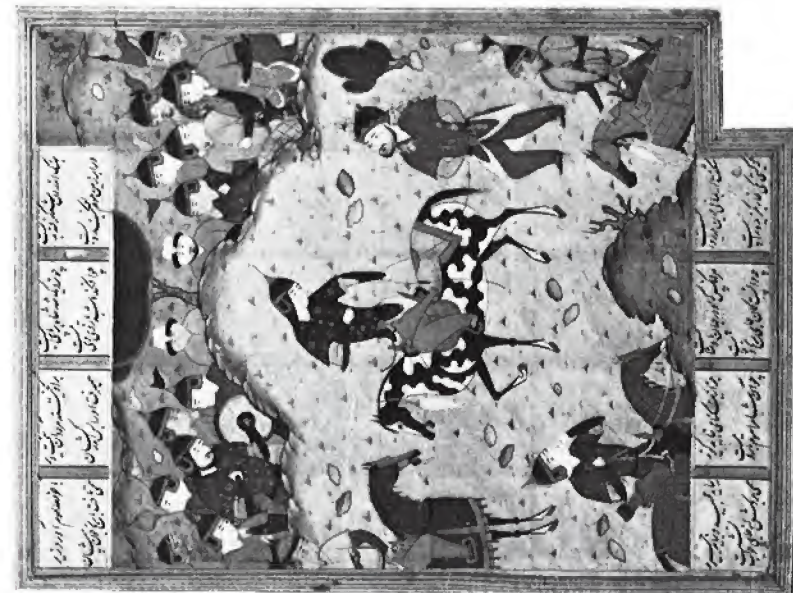
فأرأى قطعهما . وأبصر إلى سفلي اليسرى . وأي تبتسا منظره
معتبرا . ليتفكر . من أعانه . وحده . فأرأى أنه يريد
القيامه . ولما انظره إلى ذلك الموضع الذي كانته . جلا . فلهذا
ثابتان عليه . فاذ من أربع أفاعي قد الطعن . وروى سهم
من الحريق . في الحائط الذي كان عليه مستندا . ورفع
عيناه . فزى . فخلا . فاجت . عسلا . وهو يقطن من النجس . فانت
الغضين . فوافقه . وتطعه . ولحي . وشغل قلبه عن الفكر
في أمره . وترك الاهتمام بالصايب المحاربة . ولم ينكر
أن ذنوبه . والقرن الواحد من ظمير اليسرى . لما جلا . منسأ . الماء . إلى كفه
وهو السفل . الذين المنق . فأرأى أنه ليستنعه . والغضبان
المتقي . بكاعتما . فليمن . حانك . ينقطع . ورجلا . على
موضع . ويرى . فخطر . واقتان . فتسا . مثل هذه . لأسوا
وعظمها . ولحي . وشغل . أنه فخلا . فذلك العسل . اليسرى
واقبل . عليه . هكذا . مثل الذين . يدع . لوجوه

صورة الانسان هارب من ذي القرن الواحد وقد سقط في
الجُب وهو متعلق بالاعضاء وقد وضعها الجوادان ابيس والابن



اما ذو القرن الواحد فهو اسم الموت المضطهد دائما لما
 ضار ان يستترك الجسد الادمي . واما البير في الدنيا
 المملوءة من كل الافات والشعور . والمخاوف والممالك
 والفخاخ الخاسلة الموت . فاما الشجرة ذات الغصين المقطوع
 من الجذنين دائما اليه نحن نتمسك بهما . فهي مسافة حياة كل
 احد المأكولة الغفلة من ساعات الليل والنهار المقتربة

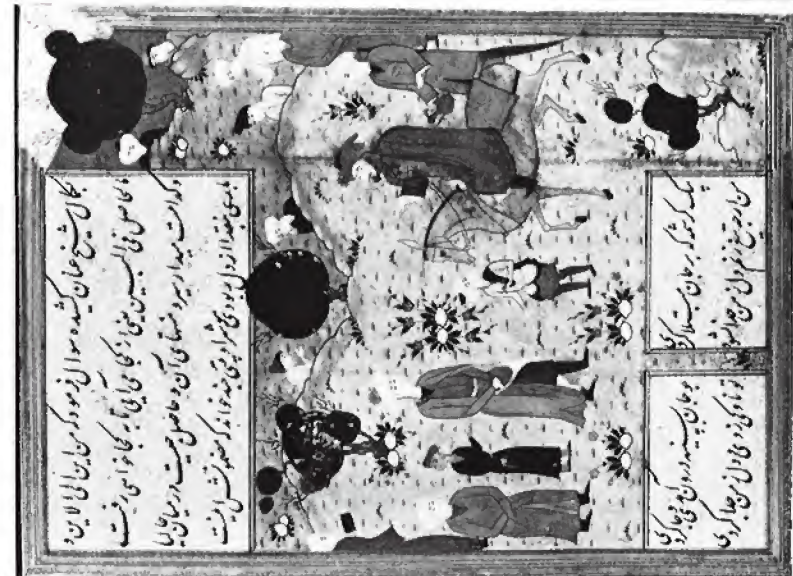




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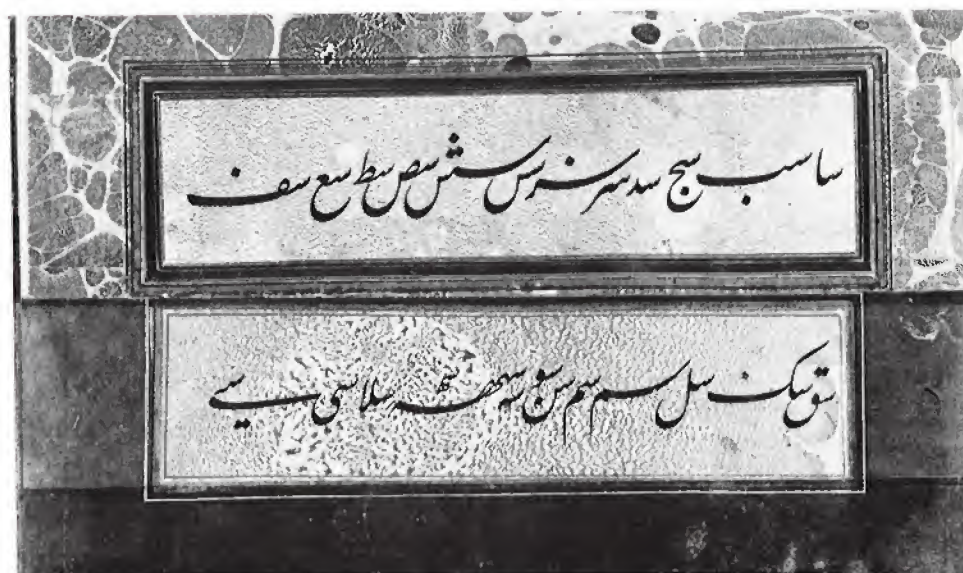
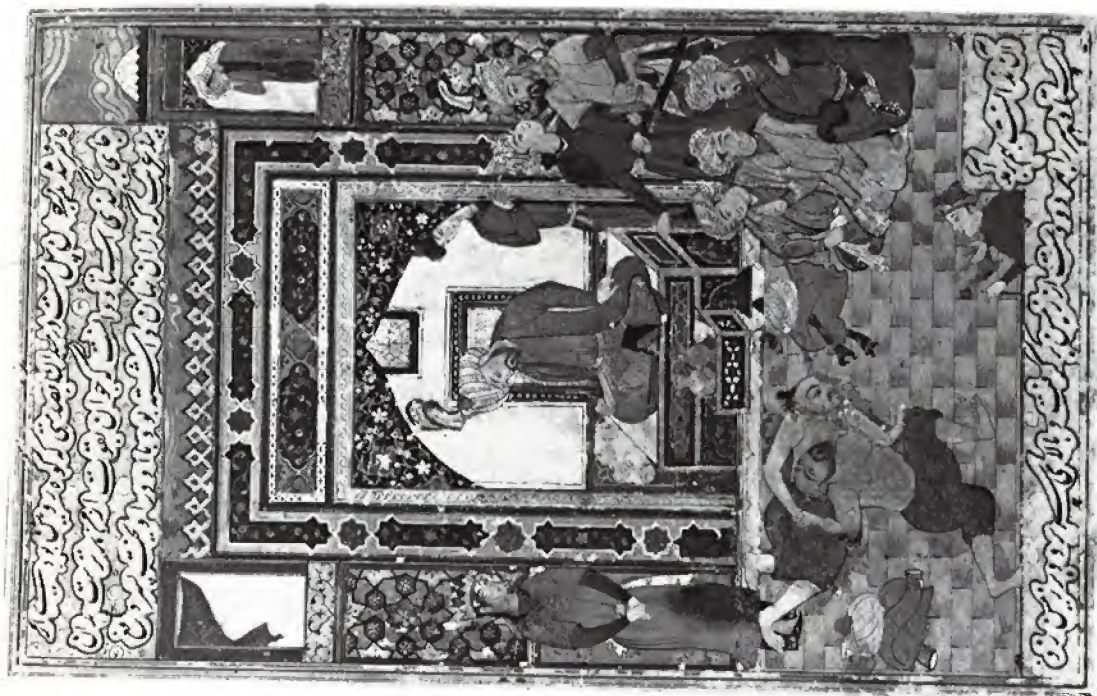
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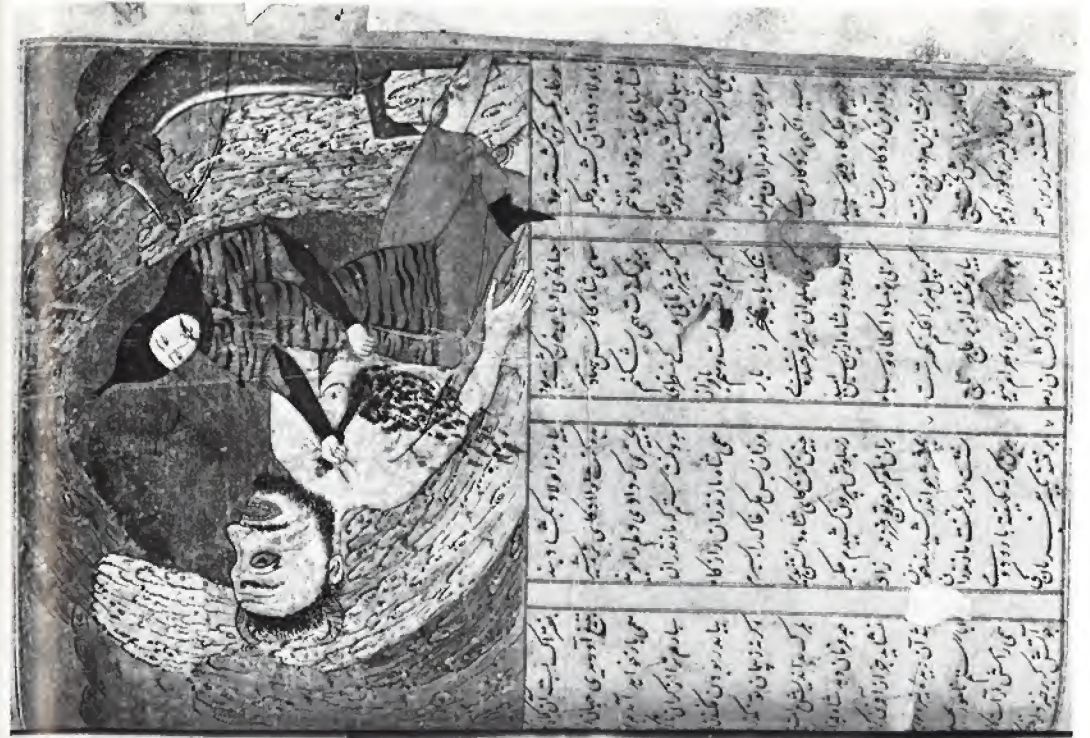
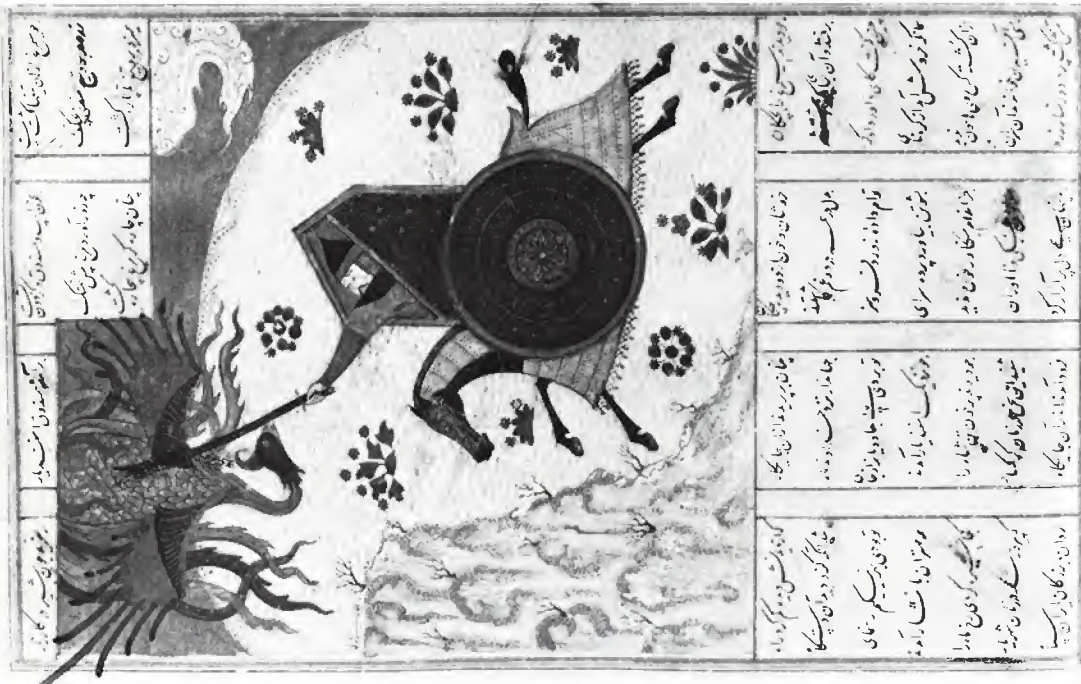


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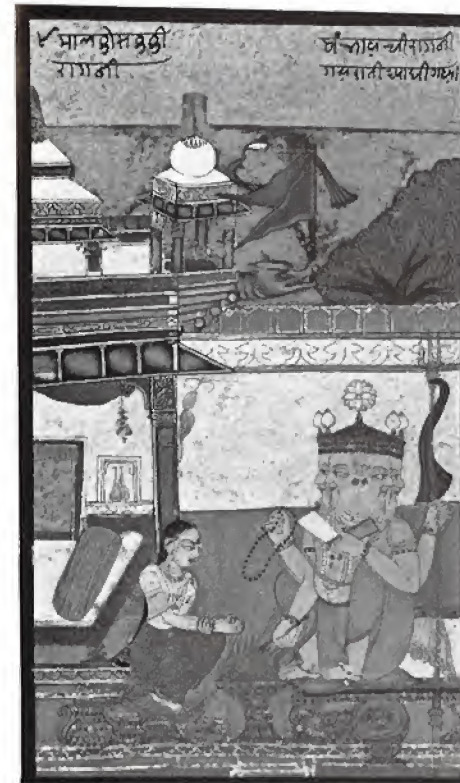




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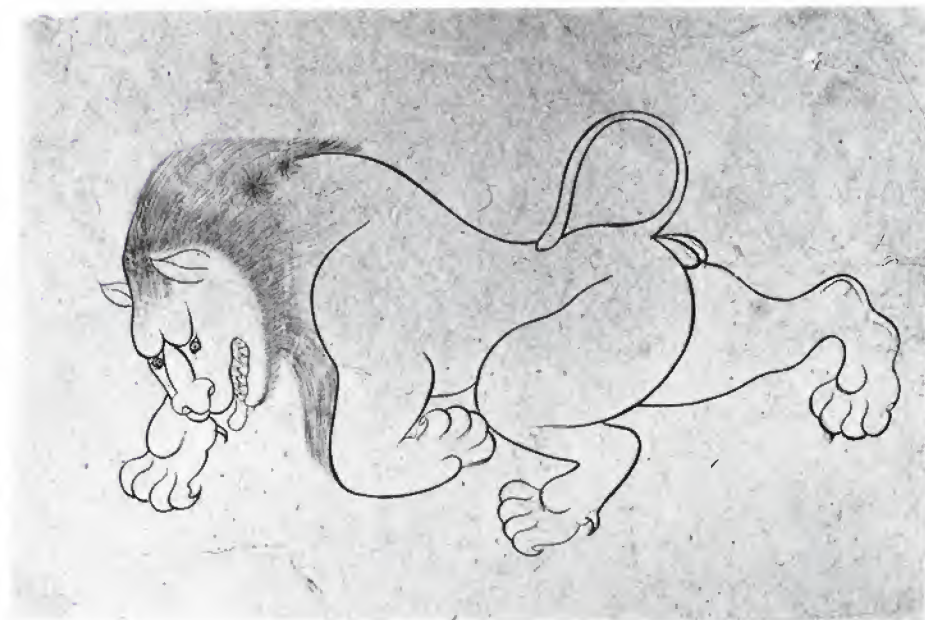


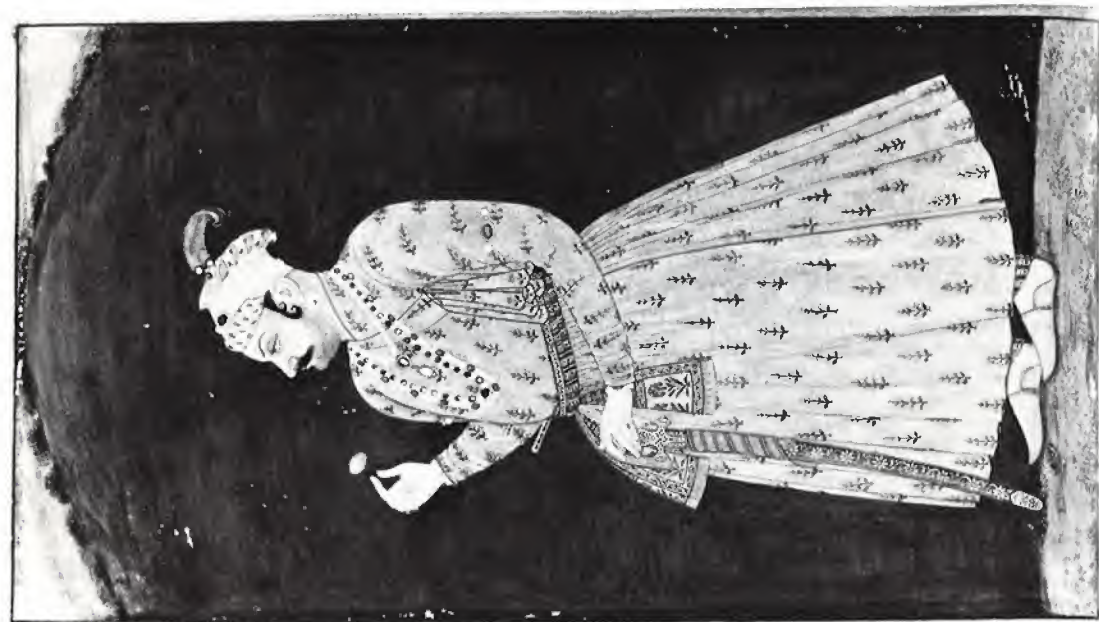
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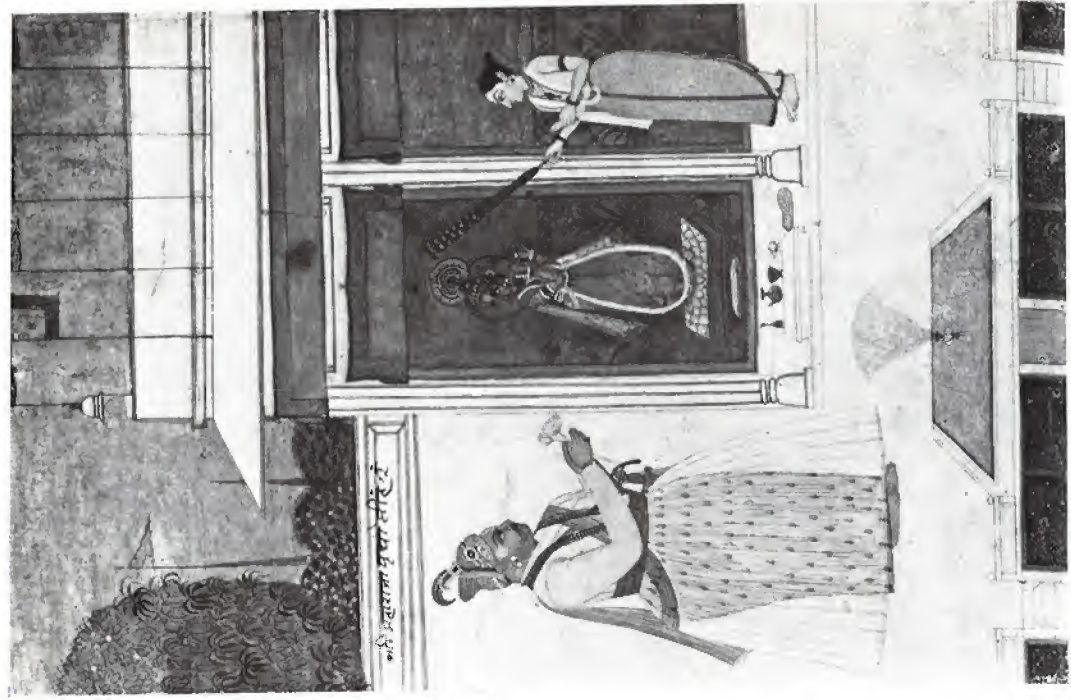
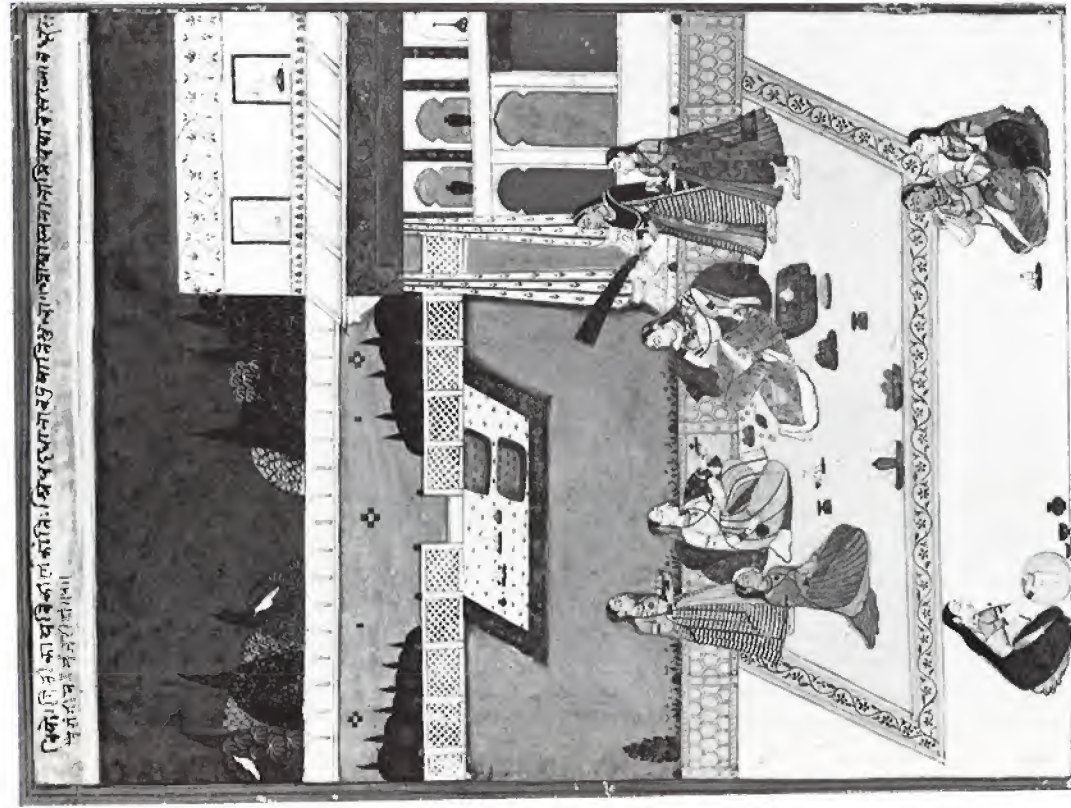
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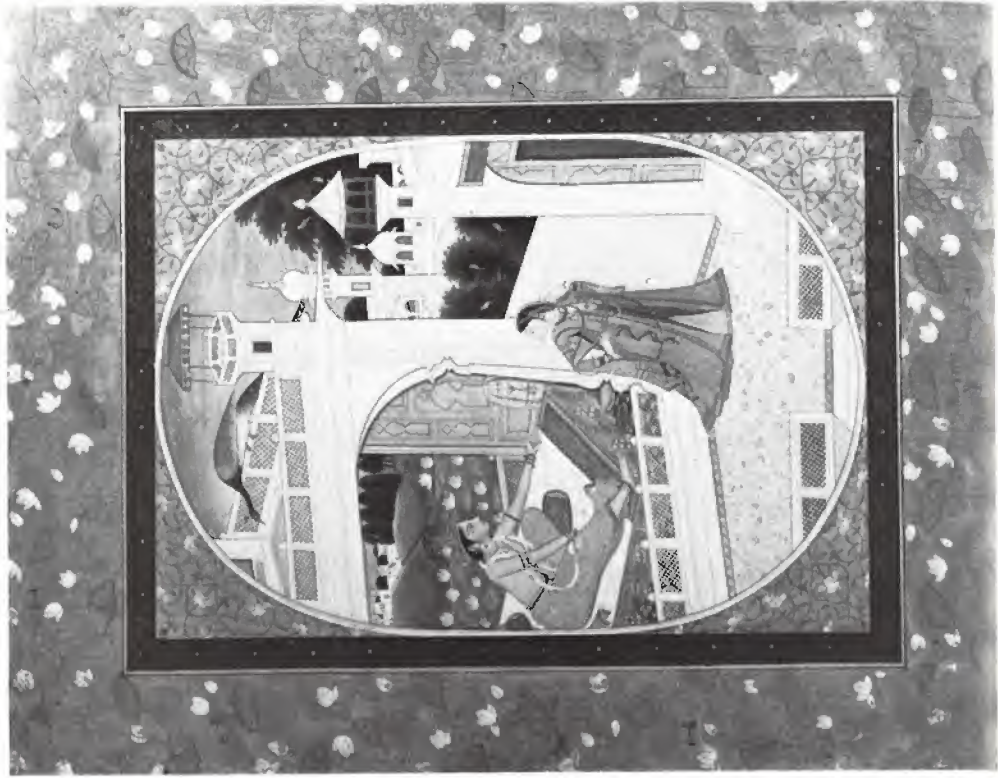
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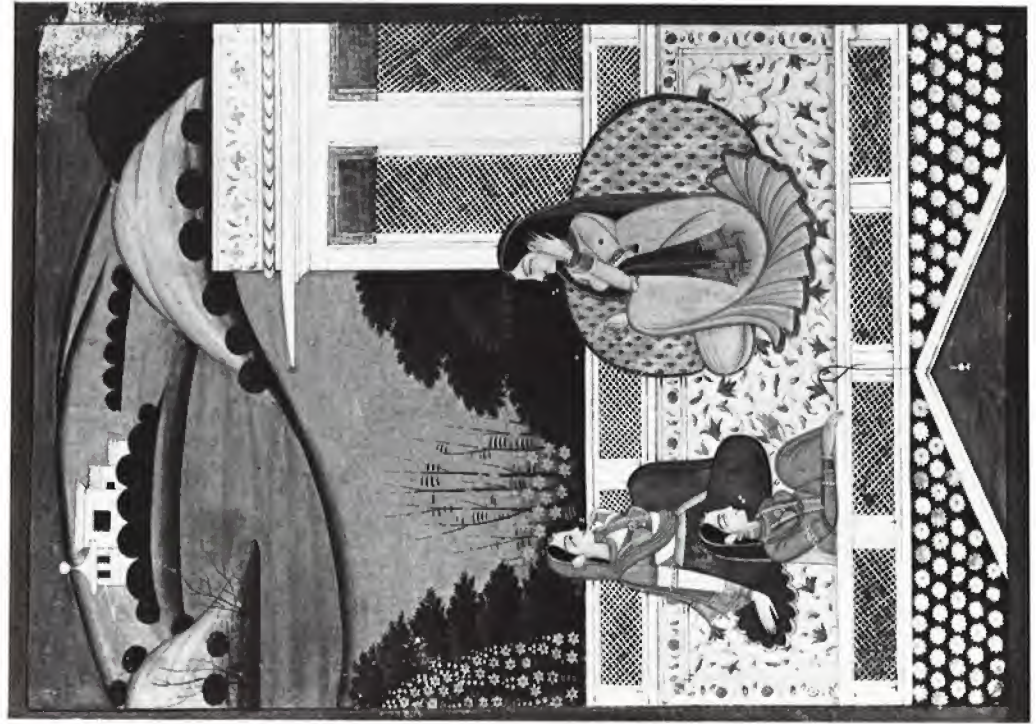




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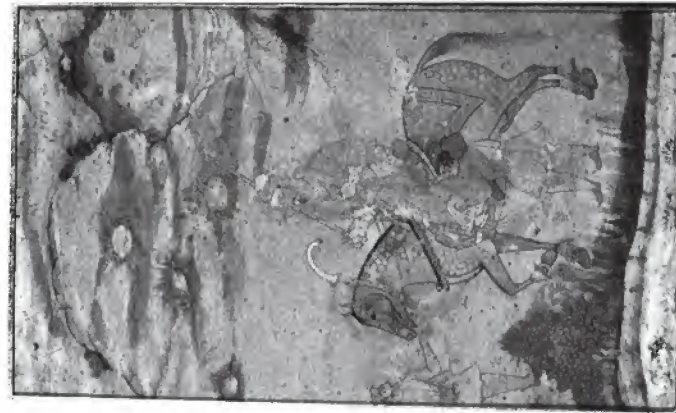
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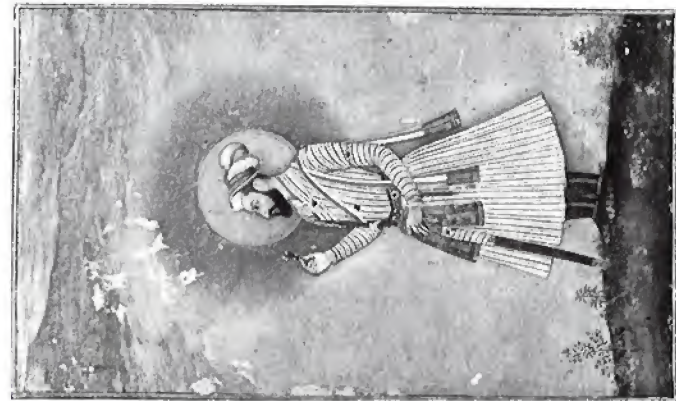
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145



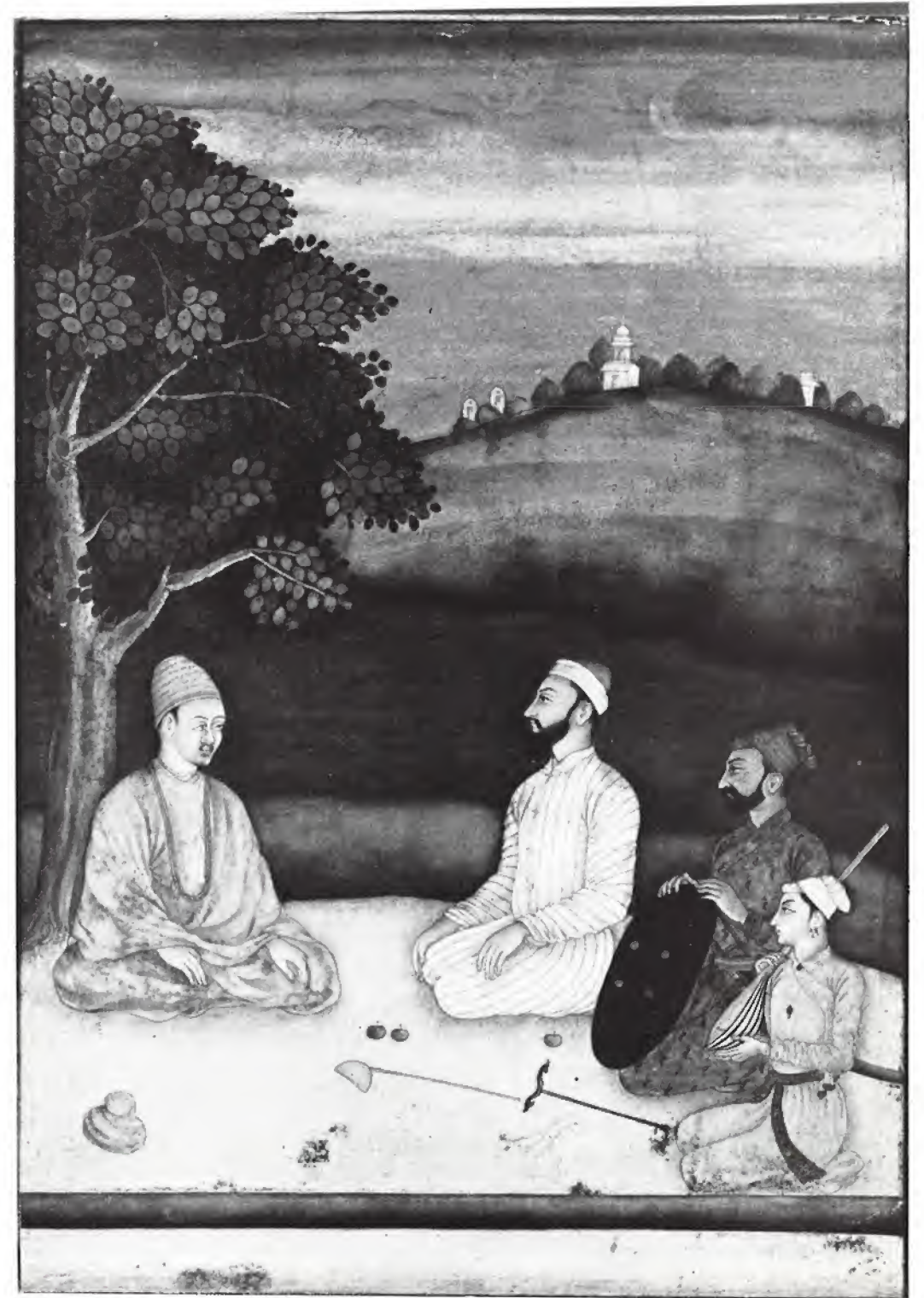
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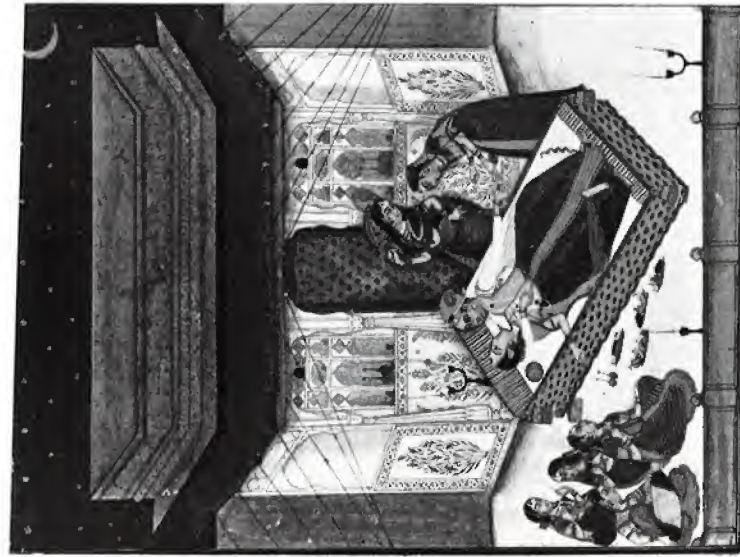
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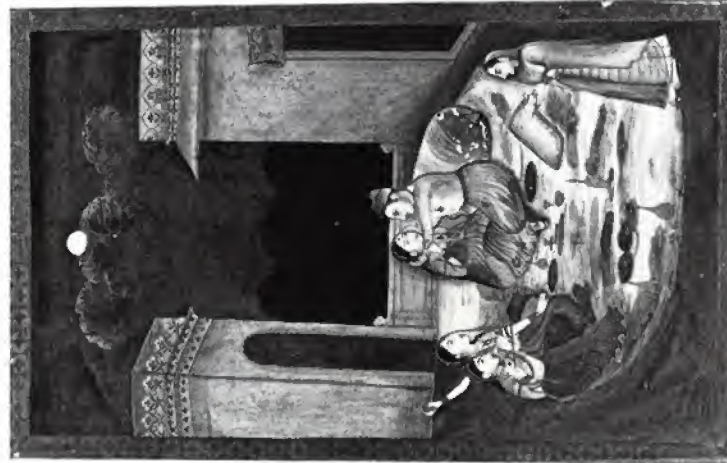
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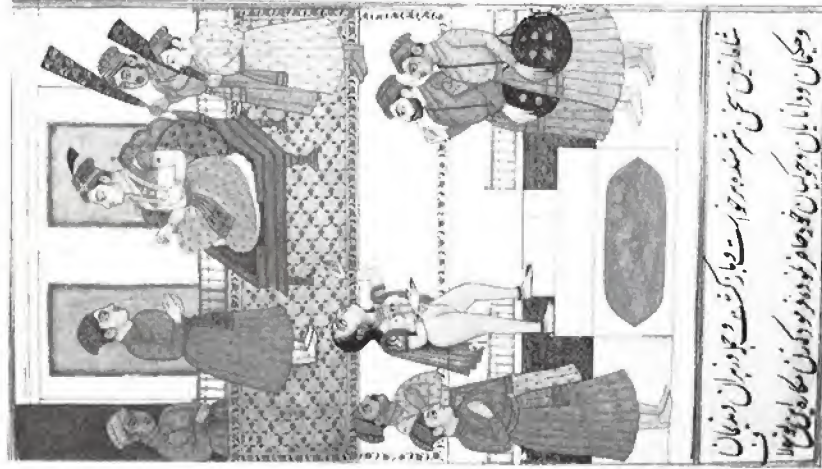
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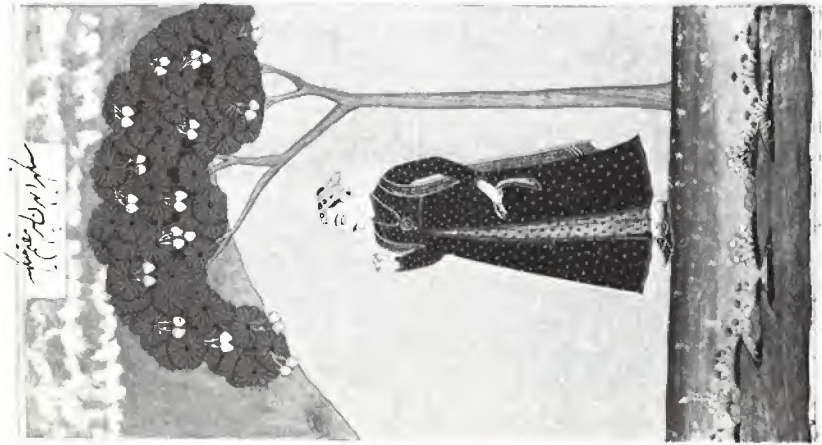
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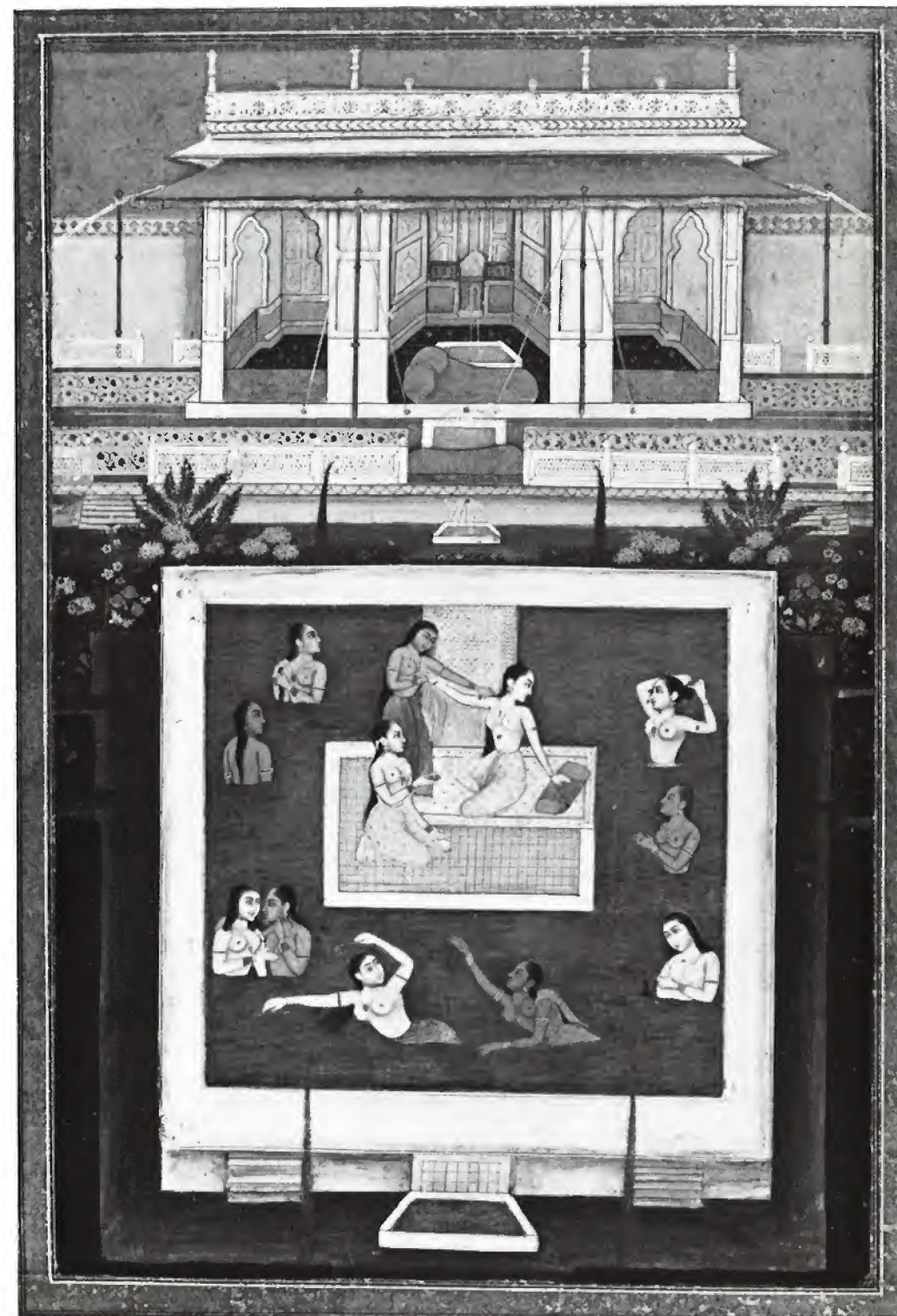
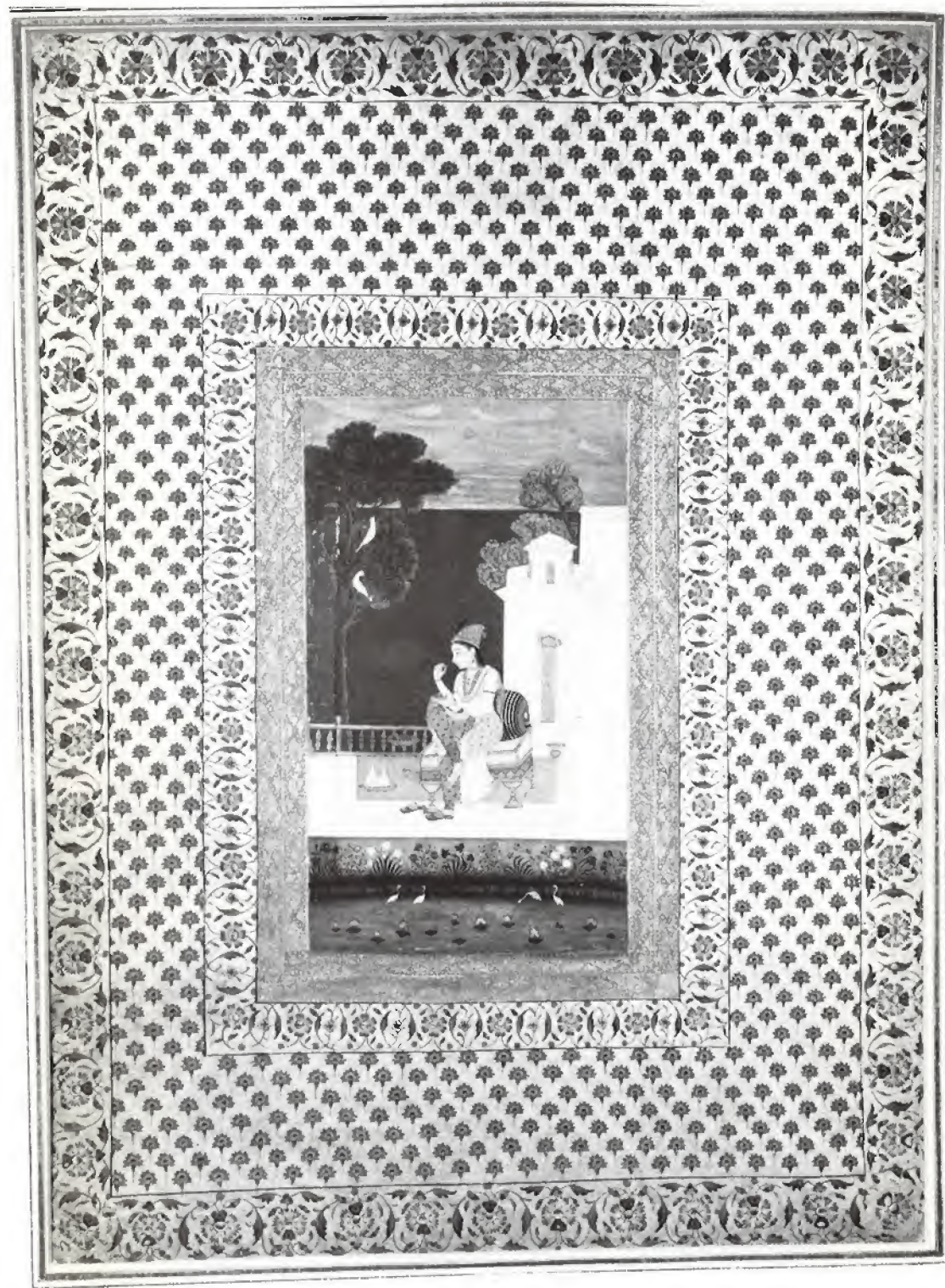
201



199



197





VALUATIONS

The charge for supplying valuations with detailed inventories for probate, insurance or family division is 14% up to £10,000, 1% from £10,000 to £100,000, ½% from £100,000 to £200,000, and thereafter ¼%. V.A.T. at the standard rate will be added to these charges, and at the higher rate for valuations or sections of valuations including silver and jewellery.

Minimum fee: £20 in London and £40 in the country.

Out of pocket expenses are calculated at £5 a day plus travelling expenses. In special circumstances we are prepared to quote an inclusive fee.

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Tel: Dublin 689281

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Temporary telephone number pending
opening of an office in Tunbridge Wells
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